

THE MUSICAL TIMES

And Singing-Class Circular,

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JANUARY 1, 1870.

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MUSIC IN THIS NUMBER.

THE LARK'S ALOFT.

Composed by REGINALD H. WALKER.

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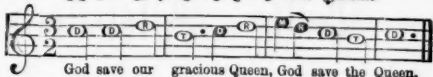
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Friar Tuck (Bass) Chaplain to the Foresters.
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Sheriff of Nottingham (Bass)
Chorus of Forest Maidens, Foresters, Soldiers, &c.

ACT I.

Scene.—Sherwood Forest. The House of the Outlaws.—The Chase.
Introduction. Instrumental. Recit., Tenor, "Soho! my Merrie Men." Solo, Tenor, Bass, and Chorus, "Hark! Hark! away." Recit., Soprano, "Ye beauteous forests," Aria, Soprano, "Sweet pretty bird," Ballad, "Whispering Voices." Instrumental, Horns. Recit., Soprano, "Hark, 'tis the horn," Chorus, "Hark! to the sound." Recit., Soprano, "Sweet Echo," and Madrigal.

ACT II.

Scene I.—Chapel Scene.—The Wedding of Robin Hood and Maid Marian.
Instrumental, "Sunrise—May morning." Recit., Bass, "Friends and Brother Saxons." Wedding March. Song and Duet, Soprano and Tenor, "Through weal and woe." Ave Maria, Ave Maria, Scene II.—May-day Festivities.—The Trysting Tree.
Bacchanalian Song, Bass, "With a ho! hi! ho!" Instrumental, Morris Dance. Chorus, "We'll dance, we'll sing."

ACT I-1.

Scene I.—A Dense Forest. The Capture of Will Scarlett.
Instrumental. An Alarm. Chorus, "To arms! to arms!" Recit., Tenor, "What ho! my Lord." Song, Tenor, "To arms! to arms!" Semi-Chorus, "Haste to the rescue."

Scene II.—A Dungeon in Nottingham Castle. The Shriving of Will Scarlett.
Recit., Bass, "My son, thou'rt doomed." Aria, Baritone, "Misereere Domine." Dead March.

Scene III.—Scaffold Scene in the Market Place, Nottingham. Robin Hood defies the Sheriff's Vengeance. Triumphant Rescue of Will Scarlett by Robin Hood and his Merrie Men.
Recit., Tenor, Baritone, and Bass, "Noble Sheriff, wilt thou grant me a boon." Semi-Chorus of Foresters, "Down with the Normans." Chorus, "Hurrah! away," &c. Round, "With a down, down."

Scene IV.—Sherwood Forest. The Trysting Tree.
Finale, Galopade, "We'll trip it merrily o'er the lea."

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THE MUSICAL TIMES,

And Singing Class Circular.

JANUARY 1, 1870.

BACH'S GROSSE PASSIONS-MUSIK.

(ST. MATTHEW.)

By G. A. MACFARREN.

THERE is, perhaps, no musical composition extant wherein is embodied so thoroughly as in the present the implicit faith—at once childlike and mature in its simplicity and its depth—of a devout member of the Christian church. This is said with a full knowledge of Handel's *Messiah*, of the sublime conception it presents, and of the pre-eminent artistry it evinces. The two works, however, are as different in character as they are unlike in form, and they are as distinct in the nature and means of their expression as the two masters who wrote them, were in the constitution of their minds and the habit of their lives. It is not here to compare these masterpieces; and allusion is only made to the English Oratorio, in deference to the just position it holds as an illustration of religious feeling in this country. The music set to St. Matthew's history of the *Passion* is essentially an unveiling of the personal feelings of the composer, his vivid sense of the truth of the incidents it depicts, and his loving devotion to the divine sufferer, whose relation to himself is shown to be regarded as of the closest intimacy. It relates the facts with the vivacity of an eye-witness, or one, at least, who witnesses them by the second sight of firm belief; and it comments upon them with the affection of a participator in the benefits which have resulted from them, and who feels that his special welfare is due to their enactment. This great work is, notwithstanding the three public performances which have been given of it within the last fifteen years under Professor Sterndale Bennett's direction, but little known in England. In the hope of drawing attention to its infinite beauties, a sketch will here be offered of the precedents upon which it was modelled, of the circumstances that induced its composition, and of its peculiar structure; and an attempt will follow to describe, or, at least, acknowledge, some of its chief points of interest.

From primitive times it was the custom of the church to keep green the memory of the sacred history by a public recitation, on Palm Sunday and Good Friday, of those chapters in one or other of the Gospels which relate the circumstances of the *Passion*. To give dramatic force to the narration, the several personages who speak in the course of it were represented by different individuals, whereas, he who recites the story was, throughout, the same. Thus, a letter of Mendelssohn recounts how, at Rome, among the solemnities of Passion Week, in the Sistine chapel, in 1831, the portion of St. John's Gospel was sung on Good Friday, when the part of the Evangelist was sustained by a tenor, the words belonging to Jesus were assigned to a bass, those of Peter, Pilate, and the Maid Servant were given by an alto, and those of the multitude—whether the disciples, the populace, or the priests—were sung by the chorus. These choral fragments are defined as *Turbæ*. The whole was chanted upon so-called Gregorian tones; and its Roman use, in the same form and to the same music, has been from time immemorial.

It was a special design of Luther, to retain, in the Reformed Church, this primitive usage of the periodical recitation of the *Passion*. According to his desire, the simple manner of its intonation, by two priests only in his own time, was early amplified, and a German version of the text was printed at Wittenburg, in 1573, with music for the recitation, and introductory and final choruses, which, like the *Turbæ*, are harmonised in four parts. A more elaborated composition appeared in 1588, the work of Bartholomæus Gese, in which the part of Jesus is always set for four voices, those of Peter and Pilate for three, those of the maid and servants for two, and the *Turbæ* are written for five voices—a peculiar distribution, that would distinguish the several individualities, but little tend to the dramatic effect of the performance. Heinrich Schütz, one of the most distinguished musicians of his time—who, having passed some years in Italy and witnessed the dawning there of the modern lyrical drama, wrote the first German opera upon the Italian model—composed, shortly before the close of his very long life, music for the *Passion* as related in each of the four Gospels. The advanced resources of the art are applied in each of these four works, especially in the elaboration of the chorals or hymn tunes that constitute the final choruses. In 1672, the year of the death of Schütz, Johann Sebastiani produced a *Passion*, in which, for the first time, the part of the Evangelist, or Narrator, was set to original recitative, instead of to the old ecclesiastical Plain-Song, and in which, also for the first time, string instruments were employed, instead of the accompaniment being restricted to the organ.

The great advance that had been made in dramatic music, at the beginning of the eighteenth century, which was especially manifest in Hamburg, induced there the extended development of art forms in the settings of the *Passion*. So, in 1704, the voluminous Reinhold Keiser, who was then director of the opera in that city, brought out *Der Blütige und Sterbende Jesus*, a work to the same purpose of relating the Gospel story, but peculiar in being set to an original poem instead of to the biblical text. In this first occurs the term *Soliloquia*, to define a species of Cantata or intermixture of recitative and rhythmical movements, of which there are three specimens in the work, that consist of reflections, for a single voice upon the principal incidents. Another composition, by Keiser, appeared in 1712, which also was set to an original poem, wherein, however, the scriptural order of the story was more strictly followed than in the preceding.

Handel set the same text in 1717, and the first hearing of this work in England was at the Norwich Festival, in 1866. Telemann and Mattheson also wrote music to the poem; and, subsequently, some passages from it were interspersed in St. John's version of the *Passion*, when this was set by Bach.

When, in 1723, Bach went to Leipzig, as cantor of St. Thomas's school and musical director of the churches of St. Thomas and St. Nicholas, he found the learned and zealous Solomon Deyling filling an important church office in that city. This eminent divine, who had struggled into his position through the utmost difficulties of poverty, perceived the extraordinary powers of the musician, and had the happy thought of turning them to best account in the Church's service. The musical works above named, which were only the most notable among

many, have excited wide interest in the Hamburg celebrations of Easter. Still more was public attention drawn to the Dresden performances of the Roman Service, in which the singers of the renowned Italian opera, under the direction of Hasse, took part. Deyling deemed that it would be for the welfare of the Reformed Church to present in its Service some counter attraction to these popular celebrations of the Mass, and he deemed our Lord's Passion a worthy subject, and the season of its commemoration a fitting period for the fulfilment of his design. He proposed to Bach, therefore, the composition of a *Passion* in which the text of scripture should be rigidly preserved, but interspersed with reflective passages upon the principle of the Hamburg Soliloquies, and further interpolated with pertinent chorals, of which the words with the tunes formed, as they do now, the first step in North German schooling, and of which, therefore, the congregation at large could participate in the performance. Here were to be combined the ecclesiastical, the artistic, and the popular elements, and their concentration in a single work was to be confided to the man of all others, in all time, best qualified for the task, whose competency was proved by the devout habit which fitted him to penetrate and expound the purport of the Gospel text, by the consummate musicianship which enabled him to bring all the appliances of art to bear upon the subject, and by the vast experience in teaching, accompanying, and elaborating the popular hymns, which familiarised him with the sympathies of the people and the capabilities of the tunes. It is alleged by Julius Rietz that the *Passions* of Bach were the first works of the kind in which the standard Lutheran hymns were introduced, and in the rendering of which, therefore, the congregation was implicated; but Handel's *Passion*, before named, offers apparent evidence to the contrary, and the constant employment of the same resource, in the Oratorios of Graun and others that immediately followed, shows that its use must have been general.

There are three *Passions* ascribed to Bach; the first, according to St. Luke, is unprinted, and its authenticity is questioned on internal indications; the second, according to St. John, is printed in several editions; and the third, according to St. Matthew, is the work under present consideration, and by far the most important of them all. This was performed for the first time at St. Thomas's Church in Leipzig, at the Evening Service on Good Friday, 1729. The extraordinary distribution of the score, which will presently be described, shows that extraordinary means must have been employed in this performance. If these means were adequate to the requirements of the work, and if—that chief of all means for its true effect—it was heard with religious and musical susceptibility to its beauties, the great design of Deyling must have been fully accomplished in its performance. After this the Matthew *Passion* lay in forgetfulness for a hundred years, and seems not to have been performed in public again until its revival in Berlin, under the youthful Mendelssohn's direction, on the 12th of March, 1829. This important event in the young musician's career—and, indeed, in the musical history of the present century—is fully described by Eduard Devrient, in his *Recollections of Mendelssohn*, with all its inducing circumstances; and the writer's enthusiasm for the work, his participation in that performance, and his

observation of the influence this has wrought upon modern musical culture, render his account most interesting. The success of the *Passion*, when it was awakened from its hundred years' sleep, led to its frequent repetition in different German towns, where it is said to hold the same popular esteem that Handel's *Messiah* does in this country; it led to the investigation of other works of the master, which till then had been unknown; it led to a general study of Bach, which has spread from the land of his birth to England and America; and it led to the establishment of the Bach-Gesellschaft, for bringing to light and rendering universally accessible a multitude of the composer's labours, of the existence of which the world had hitherto been ignorant. More than all this, in value to the musical art, is the fact that this second birth of the most important work of the master helped to mould the minds of the three greatest German musicians, whose activity dates from since the occasion of that Berlin performance; for the traces are manifest and unmistakable of the deeprooted influence of Bach throughout the writings of the departed Felix Mendelssohn and Robert Schumann, and the now working Johannes Brahms.

The Matthew *Passion* comprises the 26th and 27th chapters of that Evangelist's gospel. The first Part proceeds to the 56th verse of the 26th chapter, and the second Part includes from the 57th verse of this to the last verse of the following chapter. The two Parts were originally separated by the preaching of a sermon—a point for particular notice, since proving how especially the work was integrated in the Church Service, and showing how strongly the Lutheran divines felt upon a subject upon which there is an unfortunate difference of opinion among English authorities of the present day, namely, the superior fitness of the church to any other edifice for the performance of oratorios. The Soliloquies with which the gospel text is interspersed, were written, under the pseudonym of Picander, by Christian Friedrich Henrici. Their poetical beauty is not remarkable; they are notable rather for a kind of sentimental personalism, expatiating painfully on the physical sufferings of Jesus, that belongs more to the religious feeling of the time when they were written than of our own. These the composer has, seemingly at his own discretion, and for purposes of musical more than of dramatic effect, set either as soliloquies or concerted pieces; and in these, in a performance out of church, at least, the most attractive features of the work will be found. In some of them, where a solo part is intermixed with chorus, the former is defined by the author as the Daughter of Zion, or as Zion, and the latter as the Faithful; but the composer makes no note of these allegorical personifications, which, indeed, appear to be arbitrary, if not accidental, since applied to some and not to other of the interspersed verses.* It is obviously intended, however, that whether or not the name of such person be indicated, the solo parts throughout should represent the voice of the Christian Church, and that the chorus should stand for the true believers who are gathered under her wing; in this light Bach has felt and interpreted the passages. The chorals with which the gospel text is further interpolated, are selected from those in ordinary use in the Lutheran Church, and consist of such as specially

* This is stated on the authority of Rietz's description of the separate vocal and instrumental parts and of the score, all in Bach's handwriting; some printed editions contain these designations.

illustrate the several points of the story at which they are introduced. These hymns—the verses nor the tunes—can, unfortunately, never produce elsewhere the same effect which they must always have in Germany, where they are intertwined with the fondest and most intimate affections of singers and hearers from childhood. In England, for instance, we can but admire them, as we do those in *St. Paul*, for their abstract musical beauty, since they are to us divested of all those strong and endearing associations which spring from life-long familiarity, and of that inseparability of words from notes which connects every hymn with its peculiar occasion, and thus makes each awaken the household sympathy of a Teuton, with the incident to whose enforcement it is thus applied.

The work is written for two complete choirs, each consisting of solo voices, chorus, full orchestra, and organ. I depend upon the authority of Rochlitz and Rietz for stating that the chorals were originally sung by the congregation, that is, the tunes, of course, while the harmony was sustained by the two choruses, accompanied by the two organs, and sometimes other instruments of both orchestras. The part of the Evangelist, or narrator, is assigned throughout to a tenor, and it was Deyling's particular injunction that this should be the singer with the best voice, with the most articulate enunciation, and with the best declamatory powers that could be found—the Sims Reeves, in fact, of Dr. Sterndale Bennett's latest performance of the work, when the rendering of this most difficult part was, perhaps, the greatest manifestation that the public has yet witnessed of the rare ability of that distinguished artist. It belongs always to the singer of the first choir, as do those of Peter, Pilate, Judas, and the priests (written for basses), of the suborned witnesses (written for alto and tenor), of the maids who interrogate Peter, and of Pilate's wife (set for sopranos). The *Turbæ*, to use the ancient definition, or phrases for the multitude, are assigned sometimes to the chorus of the first choir only, sometimes to the double chorus, disposed responsively after the manner with which *Israel in Egypt* makes us happily familiar, sometimes with the two choirs singing and playing the same. The reflective pieces, or Soliloquies, are appointed to the solo singers of the two choirs in alternation, so that all shall have equal share in the responsibility of the performance. Let us imagine the scene that this distribution must have necessitated: a spacious church, invested with all the solemn associations peculiar to the sacred building, wherein the edification of hearts and souls must have been involved in the artist's design for the erection of columns and windows; at either end, the capacious orchestra filled with singers and instrumentalists, whose labour is rendered holy by the occasion, by the great human thought that has been brought to bear on the explanation of this, and by the sanctuary wherein it is celebrated; towering above each orchestra the lofty organ, whose time-honoured employment in church service has rendered its acceptance general as a symbol of worship; and in the great area between these galleries of solemn song, a vast public surrounding the pulpit, wherein the presence of the preacher gives sanction and significance to the whole, everyone imbued with the religious truths that are commemorated; and all—the little children who are learning to love the right, the women who are lovingly teaching them, and the men who are de-

fending mother and child in the fond task of mutual duty—all taking part in the choral hymns, lifting their common voice in the heartfelt testimony. Let us imagine this scene—which is no fabrication of fancy, but a feeble, very feeble picture of a once living fact—and we may, perhaps, be able to conceive with what impressions the congregation withdrew from St. Thomas's Church in Leipzig, at the close of even-song, on Good Friday, 1729.

(To be continued.)

MUSICAL EDUCATION.

By HENRY C. LUNN.

A PAMPHLET, called "The best method of developing the national talent for Music," written by H. L. Bellini, which has been recently forwarded to us, so thoroughly challenges our entire system of musical education in this country, that it may be well, perhaps, for its author to hear a few words on the other side. It will, we think, be unnecessary for us in the pages of this journal, where for years the shallowness of musical pretenders has been fearlessly exposed, to express our conviction that, both in many educational institutions and in private, those who profess to teach this art are so utterly incompetent for the duty that they can only maintain their place by carefully considering how they can hide their incompetence from their pupils. That this is tolerably successfully done in innumerable instances is evidenced by the fact of "finishing schools" being often unable to produce one pupil who has mastered the rudiments of music, whilst the professor of the establishment is calmly enjoying a comfortable income at the expense of those who have so innocently trusted in him. All this we have continually commented upon, and have even shadowed forth the obvious remedy for the abuse—that of compelling teachers to produce a diploma granted by a really competent board of professors; but in the pamphlet now before us the education of private artists is not so much discussed as the education of those who are desirous of appearing in public. At the commencement of the treatise, our author writes: "The failure of musical education conducted on the present systems (if systems they can be called) to produce a really national school, either of composers or artists, is manifest to all interested in the art." And further on it is stated that "this failure, though doubtless to some extent due to the absence of the best methods of imparting instruction, is still more owing to the want of another necessity, which is often entirely overlooked in dissertations on this subject, namely, the want of such a system as shall ensure to the student the certainty of being brought before the public." Before we answer this sweeping accusation against our present national school of Music, let us quote from a letter written by Rossini to the Director of the Conservatory of Milan. "The child," he says, "of a public musical establishment (the Communal Lyceum of Bologna), as I am proud to declare myself, I have always been the friend and defender of Conservatories, which must be looked upon not as nurseries for genius, God alone having power to bestow that privilege, but as fields for emulation, as great artistic vivariums, destined to supply concert-rooms, theatres, orchestras, and colleges." Here, indeed, the true mission of national schools of music is definitely laid down; and we should be glad if all those who imagine that genius is to be manufactured in Con-

servatories could take these words of wisdom to heart. But to speak especially to the charge of our Royal Academy of Music not bringing its students before the public. Can our author substantiate his accusation? All persons moving in the world of music are fully aware of the number of neglected sopranos, blighted tenors and crushed pianists, who are constantly detailing their grievances to those who will listen; but, on a conscientious review of all the students who have entered the Royal Academy of Music, can it be said that one who would have obtained a high name before the public, has been prevented from doing so by the bad working "system" of the institution? For ourselves, we are tolerably convinced that, in or out of the Academy, talent will somehow get shuffled to the top; and if the great vocalists and instrumentalists of England are not so plentiful as we could wish, there can be little doubt that it is not for the want of the education in our national school, but for the want of the material to work upon. But it may be said that, although the Academy does the fullest justice to its students, there are many musically-gifted individuals who never enter the institution for fear they should not be brought before the public to exhibit their talents. To all these we say, take your choice of the number of schools of music, and the private professors who are all clamouring for pupils to bring out. Do they not advertise for them in the newspapers? To take only one instance, is there not the well-known "Signor G." (an "Academy Professor"), who appeals to vocalists and pianists, and undertakes to "finish above, if competent to assist at his soirées and concerts." It is true that some persons might imagine that a "Signor," holding the position of an "Academy Professor," need not be ashamed of putting all the letters of his name; but this may arise from eccentricity, and persons wishing an introduction into public should not be too particular. At all events, it must be acknowledged that vocalists and pianists can always obtain a hearing "for a consideration;" and, although amongst the number of advertisements of the class we have mentioned, a student might experience some difficulty in knowing where to go to begin, he could easily find where to go to "finish." To continue our remarks upon the matter contained in this pamphlet, we are by no means disposed to endorse the opinion, that a National Opera, in conjunction with a National school of music, is "the one thing needed," notwithstanding the assertion that its advantage "must be evident to any impartial mind at all acquainted with the subject." We are decidedly inclined to the belief that the surroundings of a theatre are opposed to those which should characterise a school of music, in which the higher branches of the art are earnestly inculcated. The opera is alike distracting and fascinating to young pupils; and those who are studying to write for, or sing on, the stage, cannot, therefore, mix with those who are devoting themselves to the severer branches of the art, without a certain amount of detriment to both classes. There can be no question, that a great dramatic school for singing, acting and composition is much wanted; but our own experience proves that they would flourish much better apart. We have now a few words to say on the manner in which Mr. Bellini proposes that this scheme shall be carried out. The pamphlet is addressed "To the nobility and gentry, patrons of arts," and here follow two of the rules: "1. That the entire management and control of the undertaking would be in the

hands of a certain number of persons who each subscribed a certain amount to establish it. 2. That the admission of students in any capacity into its school should be granted by a committee of their patrons." Does our author really imagine, in the first place, that a National School of Music can be managed by a number of the nobility and gentry, simply because they like to play with the art, and have sufficient money to pay for their toy? Surely, every artist must know that all attempts so conducted have invariably resulted in failures; and there can be little doubt that were the additional element of an Opera-house admitted into the scheme, this climax would be most materially hastened. Then, is a committee of these patrons to decide what students are qualified to enter the institution, without any appeal to the judgment of those professors who are appointed to superintend their education? Why, whatever defects may exist in our present system, such a remedy would be worse than the disease; for not only would incompetent pupils be admitted, through the patronage of those who have helped to found the Academy, but they would be continually brought before the public (as we have often seen under precisely similar circumstances), at the expense of the best interests of the art and the institution. Into the details of the scheme—as for instance, "that the edifice be 400 feet by 200"—we will not enter at the present moment: the pamphlet is earnestly written, and we have earnestly replied to it. If, as our author says, there is no system which ensures to a musical student the certainty of being brought before the public, how does it happen that solo instrumentalists of the highest reputation, orchestral performers of the first rank, vocalists universally recognised, and teachers who have elevated the position of the art wherever they have become located, have owed their education entirely to the Royal Academy of Music? Does it not prove the justice of the remark, that Conservatories are "great artistic vivariums, destined to supply concert-rooms, theatres, orchestras and colleges?" And, admitting this fact, is it not also evident that, although exceptions occur in every country, genius as a rule, rather gives laws to, than receives laws from, Academies of Music?

THE ORATORIO CONCERTS.

THE first of these concerts for the present season, which took place on the 8th ult., at St. James's Hall, was devoted to the performance of two works of Handel—the *Dettingen Te Deum* and *Acis and Galatea*—the intrinsic attraction of which was so materially heightened by their being presented for the first time in England with Mendelssohn's additional accompaniments, that not only a large miscellaneous audience was assembled, but most of the leading musicians in the metropolis were present. The prospectus of the Oratorio Concerts has already informed us that these additional accompaniments were mentioned by Mendelssohn in a letter to his friend Devrient at Berlin (which letter was first published by Devrient in his "Recollections" of the composer), and as he there expresses a strong desire that he should gain possession of his scores, in order that he might alter them; and, more especially, "expunge" some faults which he regretted having committed, we are left to conjecture as to whether such corrections were ever made; or, if made, whether the scores from which Mr. Barnby conducted are the amended or the original ones. As the subject has already excited much interest; and more especially, as some definite information respecting the manuscript score of *Acis and Galatea* has been solicited by Mr. Grove, in an article contained in one of the Crystal Palace Concert

programmes, we will at once record our own impression, which, however, must be accepted only as an opinion. Upon a close examination of the score, we are in the first place struck with the fact of its having been put together in separate portions, paper of different sizes and different colours having been used, and leaves in many places having been cut out. Entire movements, undoubtedly in Mendelssohn's handwriting, have evidently been inserted; and other pieces, written probably by a copyist, contain innumerable alterations by Mendelssohn, the ink used being in all cases of a much paler colour. As a proof that the boldest innovations have been the result of calm and deliberate judgment, we may cite the instance of the chorus, "Wretched lovers," where in the passage, "The mountain nods, the forest shakes," by shortening the rests between the exclamatory phrases, two bars are brought into one: in each of these cases the bar lines, which were originally written in the same place as in Handel's score, have been erased with a penknife, and the rests scratched through and altered with a pen. These facts lead us to conclude that, if Mendelssohn amended his score for the performance at Düsseldorf, this must certainly be the corrected copy; for, apart from the internal evidence which it bears of having been pieced together and extensively altered, we can scarcely believe that, having carefully revised his former score, he would have allowed the original one to remain still in existence. Even, however, should it be proved that we are mistaken in this supposition, so interesting is this newly discovered treasure that we cannot but be grateful for the accident which has led to its resuscitation. The necessity of adding parts to the thin scores of Handel, although a task which should only be attempted by a kindred genius, is scarcely now to be questioned; and that the *Dettingen Te Deum* has gained considerably by the sympathetic enrichment of the composer's own design is hardly a matter of doubt. The employment of flutes, clarinets, and horns, and the entire re-construction of much of the original score, may be criticised as a bold experiment; but the result has proved that Mendelssohn has fully calculated his effects; and that, in his reverence for Handel, he has so stamped the power of his own genius on the work of his great predecessor, that we question whether the composition will in future be considered complete where this union is severed. In *Acis and Galatea* Mendelssohn seems to have worked with a loving fondness for this beautiful Pastoral, which led him to alter some parts which did not accord with his artistic taste. The air, "Hush, ye pretty warbling choir," he has written in three-four time, instead of three-eight and its compound nine-sixteen, as it stood in Handel's score; and he has also substituted triplets of quavers for the florid piccolo *obbligato* part, most of these triplets being given to the violins; the chorus, "Happy we," he has altered from twelve-eight to six-eight, thus making the word "Happy," always occur on the first of the bar, as it should do, instead of occasionally on the half bar, as Handel has done. Time alone can determine whether these alterations will grow upon us when they are as familiar to our ears as Handel's original design has become; but with every intention of suspending our judgment upon the effect of the changes just mentioned, we cannot admit that the passage we have already alluded to in the chorus, "Wretched lovers," is improved by the omission of the long rests. The enrichment of the score in parts of this Serenata is beyond all power of description. Nothing can be more charming than the manner in which the wind instruments are used throughout; and the second violin and viola parts are so exquisitely woven in with the strings already written for, that it would be difficult indeed to discover, by listening to the effect, that no viola part is in the original score, save in the chorus "Happy we," and that Handel has given but little for the second violin to do on its own account. As a felicitous instance of the employment of instruments where Handel has strangely left the passage weak, we may mention the soprano song, "Must I my Acis still bemoan," where the oboe solo is most effectively accompanied with two violoncelli and

contra-basso. Again, in the air "Would you gain the tender creature," and the trio, "The flocks shall leave the mountains," the richness of the added instrumentation gives a new beauty to these charming pieces, and materially heightens the effect intended by the composer: indeed, in spite of the innovations we have mentioned—upon which opinions may still differ—so manifold are the beauties of these additions to Handel's score that we much doubt whether any musician would not infinitely prefer the accompaniments of Mendelssohn to those of Mozart. The general execution of these two works was excellent. In the *Dettingen Te Deum* Miss Marion Severn gave the utmost effect to the contralto solos, and thoroughly proved herself a reliable and conscientious artist. Mr. Montem Smith and Herr Carl Stepan, in the tenor and bass parts, had little to do, but that little was done well. The principal vocalists in *Acis and Galatea* were Madame Lemmens-Sherrington, who gave much (perhaps somewhat too much) expression to the music of the loving and unfortunate nymph; Mr. Vernon Rigby, who was in every respect as thoroughly good an Acis as we have ever heard; Mr. Montem Smith, who has made the lovely air, "Would you gain the tender creature," almost his own, and Herr Stepan, the quality of whose voice is admirably suited for Polyphemus, but who offended us not only by finishing, "O ruddier than the cherry," upon the high G (in imitation, we presume, of Mr. Santley), but by giving the whole of the song with a *staccato* effect, which somewhat marred an otherwise good reading of the words. The choruses were finely sung by Mr. Barnby's well-trained choir; the tenors especially—a somewhat weak point on former occasions—coming out with marvellous effect. Some of the choruses, "Wretched lovers," more particularly, were in our opinion taken somewhat too fast; but the words were well articulated, and the tone never degenerated into thinness in the *pianos*, nor coarseness in the *fortes*. The band was most efficient, and Mr. Barnby conducted with a steadiness and earnestness which amply proved how thoroughly his heart was in his work.—At the second concert, on the 21st ult., Handel's *Messiah* was given. The principal vocalists were Madame Rudersdorff, Miss Dalmaine, Madlle. Drasdil, Mr. Vernon Rigby, and Mr. Lewis Thomas. The second performance of this Oratorio by the choir under Mr. Barnby's direction showed a decided increase of that power and decision in attacking the points of Handel's g and choruses which can only be attained by experience. This quality was especially observable in the "Hallelujah," "And He shall purify," and "All we like sheep," the rendering of which, in every department of the choir, deserves the highest commendation. As an instance of the legitimate modification of tone, we may mention the chorus, "Glory to God," where, after the *forte* opening phrase, the choir almost spoke the words "And peace on earth" with a contrast of power and true devotional feeling which produced a marked effect upon the audience. Madame Rudersdorff, although obviously suffering from indisposition (for which an apology was made before the commencement of the second part by Mr. Barnby), sang the whole of the music—especially "I know that my Redeemer liveth"—with excellent taste and expression. Madlle. Drasdil was also highly effective, and received the warmest applause; a most artistic and finished rendering of "He shall feed His flock" positively exciting the audience to enthusiasm; and Miss Dalmaine, in the soprano part of the same air, "Come unto Him," displayed a good voice, but somewhat deteriorated from the effect of her singing by a constant tendency to drag the *tempo*. Mr. Vernon Rigby fully sustained his increasing reputation in the trying tenor music; and Mr. Lewis Thomas was, as he always is, a reliable and painstaking bass. Mr. Barnby held his forces well under command during the whole evening; and earned the thanks of all real artists by again steadily resisting the demands for encores, which were constantly pressed upon him. The band was complete in every department; and Mr. F. A. W. Docker ably presided at the organ.

GENOA.

THE fifth series of Maestro Lavagnino's Classical Concerts for the present season began with excellent spirit, and with increased attendance and interest on the part of the auditory. The commencing three concerts took place successively on the 1st, 8th, and 15th of December; and, in the opening one, the selection included, among other compositions, Sonata, Op. 45, Mendelssohn, the pianoforte part being admirably played by a young Venetian professor, Signor Angelo Dal Vesco. Mr. Barnby's exquisite piece of harmony, "Sweet and low," was charmingly given by eight lady and gentlemen amateurs; and an admirable contralto, from the Carlo Felice Opera-house, Signora Dorv. besides singing a romance by Donizetti, entitled "La Mère et l'Enfant," with tragic force of pathetic expression, sang no less characteristically Mendelssohn's graceful "Morgengens" and Taubert's playful "Der schlimme Klaus."

The second concert consisted of a repetition (by desire) of the historical selection from ancient and modern Italian composers which was given at these *matinee* last season; and the third concert afforded an opportunity of hearing a distinguished amateur vocalist. Signor Diaz de Soria, who possesses not only a high baritone voice of rare perfection, but a style of singing the most refined and finished. He is especially excellent in rendering the divine strains of Gounod; and on this occasion delivered the enchanting "Tombez mes ailes" and "Ce que je suis sans toi" of the great composer with unsurpassable effect. The growing interest in these concerts—instituted at Villa Novello for the express purpose of promoting a love of classical music in Genoa—together with the anxious desire to hear Signor Diaz de Soria, caused the crowd of lady and gentleman listeners to be so largely augmented that the concourse flowed over from the large centre room where the concerts take place into the adjoining suite of apartments.

THE Brixton Choral Society commenced the season with a performance of Barnett's *Ancient Mariner*, and a miscellaneous selection, at the Angell Town Institution on the 29th November. The principal vocalists were Madame Florence Lancia, Miss Adelaide Newton, Mr. George Perren, and Mr. Lander. The choruses were well rendered by the members of the Society, numbering about 100 voices. Although the prices of admission were high, the room was well filled by an appreciative audience; and the Cantata, which most of the listeners heard for the first time, was greatly admired. The duet, "Two voices in the air," and "The harbour bay was clear," (well sung by Mr. George Perren) were encored. Mr. Lander's voice was heard to great advantage in the bass part; and Madame Florence Lancia and Miss Newton were very successful in the soprano and contralto solos. In the second part all the above-named artists contributed their services; and Mr. Harrison (who ably presided at the pianoforte) gave as a solo, Mattei's "Grand Valse de Concert" and received an encore, but did not respond to it. We must not omit to mention that great credit is due to Mr. Wm. Lemare, the conductor, for his untiring exertions in the cause. It is seldom that suburban concerts are so well worth attending as those given by the Brixton Choral Society. They are excellently managed in every department, especially in that of the selection of the music—and the zeal and energy displayed by Mr. Lemare, both at the rehearsals and at the concerts, should ensure the earnest co-operation and support of all interested in the spread of good music.

THE Hereford Musical Festival is fixed to take place on the 23rd August and the three following days. The use of the Cathedral has been granted; and the Bishop has accepted the Vice Presidency. Already the names of fifty Stewards have been obtained; and as an earnest of the local interest taken in the Festival, we may

mention that amongst these are the Dean and his brother. The chairman is J. H. Arkwright, Esq., (who has long and honourably held this office) and when we say that Mr. G. Townshend Smith continues as conductor and hon. sec., there can be little doubt how zealously and efficiently the duties of these responsible positions will be fulfilled.

THE North London Philharmonic Society gave the first concert of the fifth season on Monday, November 29th. The vocalists were Miss Emily Gaskin and Messrs. Gray, Platt, Hepburn and Purdue. The programme, which was divided into two parts, the first classical, the second miscellaneous, included the overtures, *Der Freischütz* and *Le Lac des Fées*, three movements of the "Reformation Symphony," Spohr's Quartett, No 4, in G minor, De Beriot's seventh Concerto for the violin, and an orchestral operatic selection, the whole of which, including the vocal music interspersed, was performed in a manner that reflected the highest credit upon all concerned. Mrs. Oscar Smith officiated as accompanist, and Herr Petersen led the band, which was skilfully conducted by Mr. Heath Mills, organist of the Wesleyan College.

ON Thursday evening, the 16th ult., Joseph C. Tiley, M.B., Oxon, gave an organ performance at the Church of St. Michael Bassishaw, Basinghall Street. The programme consisted of selections from the works of Bach, Handel, Mozart, Spohr, Dr. F. Flowers, Dusek, &c. Mr. Tiley also introduced four of his own compositions, amongst which may be specially noticed a solo, "The Lord is gracious," from the 145th Psalm, and a chorus, "Thy kingdom is an everlasting kingdom." Mr. Tiley's playing was much admired; and the performance was extremely well attended.

SUNDAY SCHOOL UNION (OLD BAILEY).—On Tuesday evening, Nov. 30th, the last of a series of entertainments to the elder pupils and junior teachers of Sunday Schools was furnished by a choir of 100 voices of the Tonic Sol-fa Association. Mr. Gardner, conductor of the Oratorio Choir, ably directed the performance. Several choruses and solos were given with much effect, and the entire proceedings may be said to have been extremely successful.

THE members of the Holy Trinity Church Choir gave a concert in the Girls' School-room, Swan-street, Borough, on Friday evening, the 10th ult., the programme con-sisting of selections from Haydn's *Creation*, in the first, and a miscellaneous selection of secular music in the second part. Mr. J. P. Roberts, organist of the church, who accompanied, also played with much effect Beethoven's "Moonlight" Sonata. Mr. Huitt, the pre-centor of the choir, conducted.

THE New Polyhymnian Choir gave a concert on the 4th ult. The programme included Handel's *Acis and Galatea*, Mendelssohn's "Hear my Prayer," &c. The characters in *Acis* were represented by Miss Dixon, Galatea; Mr. Platt, Acis; Mr. George L. Wood, Damon; and Mr. Robinson, Polypheme—all of whom showed much ability, Mr. Robinson gaining an enthusiastic encore in "O ruddier than the cherry." The choruses were well sung, the points being taken up with remarkable precision. A word of praise must be awarded to Mrs. Paulsen for the able manner in which she accompanied. The solo in "Hear my Prayer" was carefully given by Master W. Robinson. Mr. W. Robinson, as usual, was the conductor.

THE Islington Choral Association gave a performance of Handel's *Messiah*, in Britannia Fields Chapel, Packington-street, on the 13th ult., the principal vocalists being Miss E. Dixon, Miss E. Riseam, Mr. G. Platt, and Mr. Elton Glover, with a band and chorus of 100 voices. The most noticeable solos were "I know that my Redeemer," by Miss Dixon; "He was despised," by Miss Riseam; "Thou shalt dash them," by Mr. Platt; and "Why do the nations," by Mr. Elton Glover, the last two gaining enthusiastic encores. The choruses,

under the direction of Mr. W. Robinson, were rendered with commendable precision for so young a choir. Mrs. Paulsen presided at the organ.

MADAME EUGENE OSWALD, a pianist of whom we have often made favourable mention, gave a concert at St. George's Hall on the 11th ult., when a most attractive classical programme was provided. Madame Oswald fully sustained her reputation by her intellectual reading of Beethoven's Sonata in D minor (Op. 31, No. 2); and in Hummel's Trio in E flat (Op. 12), in which she was worthily associated with Herr Jansa (violin) and M. Paque (violinello), and Mendelssohn's Duet (Op. 58), with violinello (M. Paque), she gave ample proof of her power to interpret the highest style of classical concerted music. She was assisted by Miss Viola Trust (harp) and Mr. Churchill Arlidge (flute); and the vocalists were Madlle. Carola, Miss Jessie Royd, Madlle. R. Doria, and Herr Angyalfi.

A CONCERT of more than ordinary interest was given on the 9th ult. by Mr. F. H. Cowen, at St. James's Hall. As a precocious pianist, Mr. Cowen has already made a name before the public; but we were quite unprepared for so excellent an exhibition of his talent as a composer. His Symphony in C minor, and Pianoforte Concerto in A minor are so remarkable as specimens of early works that, although we can on a first hearing do little justice to the many beauties contained in these compositions, we have no hesitation in saying that they display the possession of a power which we trust may be healthily fostered and encouraged. The Symphony especially showed not only originality of thought, but intimate knowledge of the resources of instrumentation; and we hope that the applause with which it was received will stimulate the young composer to renewed exertion.

THE Monthly Popular Concerts, held at the Angell Town Institution, Brixton, have been continued with unqualified success. The programme on the 16th ult. was chiefly devoted to the compositions of Mendelssohn, and contained the Quartett in E flat, for two violins, viola and violinello (played by Messrs. H. Blagrove, F. Ralph, Richard Blagrove and W. H. Aylward) and the Quartett in B minor, for pianoforte, violin, viola and violinello, in which Mr. Ridley Prentice sustained the pianoforte part, in conjunction with the above named artists. Mendelssohn's variations in D major, for violinello and pianoforte, were also excellently given by Mr. W. H. Aylward and Mr. Prentice; and the "Andante and Rondo Capriccioso" was played with the utmost effect by Mr. Prentice, to whom much credit is due for the satisfactory manner in which these classical performances have been organised and carried out.

On the evening of the 22nd November, a concert was given in aid of the funds of the Christ Church National Schools, Arthur-street, Old Kent-road, by the Tulseian Glee Club, of which Mr. G. S. Minson, organist of the Licensed Victuallers' Asylum Chapel, is the conductor. The programme included an excellent selection of part-songs. In the absence of Mrs. Hale, through illness, the services of Miss Janet Haydon were secured, who, in addition to sustaining parts with the male voices, gave much satisfaction by her execution of two popular solos.

MUSICAL COPYRIGHTS.—At the sale of the late Mr. Robert Addison's copyrights, which has recently taken place at Messrs. Puttick and Simpson's, Leicestersquare, several extraordinary prices were realised. The following were some of the most noticeable lots. Amongst the Vocal Music, Claribel's "There is a silver lining," £84 (Evans). Glover's Six Songs, "Sister Arts," £91 17s. 6d. (Hutchings and Romer). Hatton's "Sailor's Wife," £59 10s. (J. Williams). Hobbs' "Phyllis," £99 (J. Williams). Land's "When sorrow sleepeth," £186 (Hutchings and Romer). Nelson's "Madoline," £148 15s. (Evans). Glover's "Two Cousins," duett, £264 (J. Williams).

Dr. W. S. Bennett's Six Songs, English and German, £260 (L. Cock); all the other works of this composer falling into the same hands at large prices. Wrighton's "Sing me an English Song," £192 (Evans). "I waited 'till the Twilight," an anonymous Song, £112 (Hutchings and Romer). Leeson's "O sing to me," £65 17s. (Blockley). Hatton's Four-Part Songs, £354 19s. (Novello). Reay's Four-Part Songs, £127 16s. (Novello). Hullah's "Singer's Library," (from which above a dozen of the most important pieces were withdrawn and sold to other publishers,) £520 (Ashdown and Parry). Cassell's "Choral Music," £174 (Novello). Amongst the Instrumental works were Bach's "Irrésistible" Galop, £75 12s. (Ashdown and Parry). Beethoven's Pianoforte Sonatas, edited by Benedict, £105 15s. (Hutchings and Romer). Thomas's "Welsh Melodies," £946 (L. Cock). Cooper's Introduction to the Organ, £133 (L. Cock). Many Operas and Oratorios were also included in the sale; amongst the latter may be named, Sir M. Costa's "Naaman," £333 (L. Cock), and the same composer's "Eli," £1462 (J. Williams). The whole amounted to between eleven and twelve thousand pounds.

A CONCERT was given by the Voluntary Choir of Christ Church, Newgate-street on the 30th November, at the Aldersgate-street Institution. Mr. J. T. Cooper conducted with his usual ability; and Miss Cooper proved herself an excellent accompanist. The principal vocalists were Miss Que'stel, Miss Rosabella Shackell, Miss Haddow and Miss Weston; Messrs. J. T. Salmon, Grew, Bult, Robinson, Sharpe, &c. The choruses and glees were admirably rendered by the choir; especially a Christmas Carol (by Mr. Cooper) "There were whisperings in the heavens" (published by Novello, Ewer and Co.). An interesting feature of the evening was the presence of some 150 of the boys from Christ's Hospital amongst the audience, who evidently enjoyed the music immensely; and in the concluding anthem, "God save the Queen," displayed their loyalty with stentorian strength.

THE Choral Society gave its first concert this season at the National School-room, Islip-street, Kentish Town, on the 3rd ult. The first part consisted of Handel's *Alexander's Feast*. Amongst the most effective pieces were the chorus, "Happy, happy pair," "With ravished ear," and "Softly sweet in Lydian measure" (sung by Mr. Stedman); "He sang Darius" and "Thais led the way" (well rendered by Madame Gilbert); and "Revenge Timotheus cries" (vigorously sung by Mr. Reilly). The second part was miscellaneous. Mr. Gilbert ably conducted, and Mr. Lane was an efficient accompanist.

MISS CHARLOTTE JAMES'S Evening Concert took place on the 25th November, at Camberwell Hall, before a select and appreciative audience. The vocalists were Madlle. Liebhart, Miss Alice Fairman, Mr. Frank Elmore, Mr. R. Temple and Mr. Harvey, all of whom were highly efficient. Mr. H. Griesbach's violin playing was much admired; and the pianoforte solos of Miss James were warmly and deservedly applauded. Herr Lehmeier conducted with much ability.

MR. HENRY THOMAS gave his annual concert at the Manor Rooms, Hackney, on Monday evening the 20th ult. Vocalists, Miss Mabel Brent, Miss Alice Golding, Miss Blanche Owen, Miss Lucy Thomas, Mr. F. Walker, Mr. Frank Percival, Mr. F. A. Bridge, Mr. Henry Thomas and Mr. Ransford. Miss E. Stirling was the pianist.

As our opinion on the merits of Mr. George Tolhurst's Oratorio, *Ruth*, on the occasion of its production in London, was scarcely as favourable as the composer might desire, it is but fair to state that we are informed by a local paper of its triumphant reception in Maidstone, where it was performed on the 13th ult. "Suffice it to say," writes the musical critic of the *Maidstone Telegraph*, "every piece was vociferously cheered." Although such extremely violent demonstrations of approval must have somewhat interfered with the progress of a sacred work,

we cannot but congratulate Mr. Tolhurst on his success. But the composer's friendly reviewer has not acquired the art of knowing when to stop; for he afterwards asserts that if the Oratorio were to be produced on a grander scale, it would, "quiet the adverse criticism of jealous critics." How strongly does this remind us of the unlucky individual who declared that when-ever he served upon a jury, it was his misfortune to be associated with "eleven obstinate men."

An excellent performance of Handel's *Messiah* was given at Sion Chapel, Mile End., on Thursday, the 16th ult. The principal vocalists were Miss Mabel Brent, Miss M. P. Harding, Miss Riseam, Mr. T. Coates and Mr. F. A. Bridge; the chorus numbered about 70 voices; Mr. Gursion led the band; Miss E. Stirling presided at the harmonium; Mr. Dearden was the solo trumpet; and Mr. H. Tipper conducted.

The first of a series of Winter Entertainments was given at the Cornhill, and Lime-street Ward Schools, St. Mary Axe, on Monday evening, the 6th ult., and consisted of a concert, under the direction of Mr. F. A. Bridge. The principal vocalists were Miss Blanche Burr, Miss M. P. Harding, Mr. Arthur Thomas and Mr. F. A. Bridge; Miss E. Stirling was the pianist. The gentlemen of the choir of St. Andrew Undershaft assisted in the part-songs, &c. The room was crowded. Edward Partridge, Esq., presided.

The first of three National Concerts, given (under the direction of Mr. F. A. Bridge) at Burdett Hall, Limehouse, took place on Nov. 23rd and consisted of "Songs of Scotland." The solo vocalists were Miss Mabel Brent, Miss M. P. Harding, Miss Blanche Burr, Mr. Arthur Thomas, Mr. J. D. Chalmers and Mr. F. A. Bridge. At the second concert, on the 7th ult., "Songs of Ireland," the vocalists were Miss Kate Frankford, Miss M. P. Harding, Miss Lucy Newson, Mr. Arthur Thomas and Mr. F. A. Bridge. The third concert, on the 21st ult., was devoted to "English Songs and Ballads;" vocalists, Miss Blanche Reeves, Miss M. P. Harding, Miss Riseam, Mr. G. S. Graham, Mr. Arthur Thomas, Mr. F. A. Bridge and the "St. John's Orpheus Quartett." Miss E. Stirling presided at the pianoforte on each occasion.

ROYAL ACADEMY OF MUSIC.—The competition for the Westmorland Scholarship and Potter Exhibition took place on Saturday, the 18th ult., at the Institution in Tenterden-street, Hanover-square, the examiners being the Principal (Professor Sterndale Bennett), Mr. F. R. Cox, Mr. John Hullah, Mr. H. C. Lunn, Mr. G. A. Macfarren and Mr. Brinley Richards. The results were as follows:—Westmorland Scholarship, Miss Georgina Maudsley, elected; Miss Pocklington, Miss S. Ferrari, Miss Goode, and Miss R. Jewell, highly commended; Miss Frith, commended. Potter Exhibition, Mr. M. Heywood, elected; Mr. C. A. Cook, highly commended; Mr. W. F. Parker, commended.

Two Saturday Popular Concerts were given at Albion Hall, Dalston, on Saturday, November 27th, and December 4th, under the direction of Mr. Edwin Gray. Vocalists—Miss Emily Withers, Miss Mary Ann Potter, Mr. Suchet Champion, and Mr. Edwin Gray; Pianists—Messrs. Wilsome and Birch. The managers were resolved to organize first-class concerts for the people, and the result was an entire success.

A CONCERT in aid of the St. Clement's Schools, Notting Hill, took place at the Bijou Theatre, Westbourne Grove, on the 8th ult. Mr. Lansdowne Cottell, (aided by several of his pupils and others), gave their assistance. Amongst the vocalists Miss Dwight received the greatest applause, and was twice recalled. The selection of pieces appeared to give the utmost satisfaction to the audience.

THE First Concert of the West London Sacred Choral Society, at St. George's Hall, on Wed-

nesday, the 22nd ult., was devoted to a performance of *Elijah*. The principal vocalists were Madame Florence Lancia, Madame Perkins Levesque, Mr. Wallace Wells, and Mr. Ralph Wilkinson; the second quartett being ably sustained by Misses Scott and Pond, and Messrs. Perry and Kilbey. The singing of Madame Lancia was in every respect excellent; and Mr. Wilkinson was thoroughly efficient in the music of the Prophet. The other solo parts were effectively filled by Madame Levesque and Mr. Wallace Wells. All the choral music was exceedingly well sung, especially the magnificent chain of Baal choruses, "Thanks be to God," and "He watching over Israel." The accompaniments were carefully played by the band, which numbers amongst its members some of the principal amateurs of the day, and the performance altogether reflected much credit on the conductor, Mr. Wm. Beavan.

THE Brockley Choral Society gave its first Concert on Tuesday, the 21st ult., at Brockley Chapel, New Cross, when Handel's *Messiah* was performed. The principal vocalists were Miss Arabella Smyth, Miss Mary Ann Potter, Mr. George Perren and Mr. Joseph Lander. Organist, Mr. Claude Howard; Conductor, Mr. Miles. The solos were rendered with much taste and feeling, and credit is due to the conductor for the precision with which the choruses were given.

Mr. E. H. THORNE, the Organist of Chichester Cathedral has just resigned that post, and intends shortly to reside in London.

THE Annual Concert of the Immanuel Church Choral Society, Streatham Common, was held at the school-room on Monday evening, the 13th ult. The first part was devoted to sacred, and the second to secular music. The anthems, choruses and part-songs were sung with precision and feeling, under the conductorship of Mr. W. George, to whom great praise is due for his careful training of the choir. The Society was assisted by Miss Mabel Brent, Mr. Arthur Thomas, and the St. John's Orpheus Quartett.

WE are requested to state that Mr. Walter Latter, of Bromley, Kent, has been appointed conductor of the New Penge Choral Society.

Reviews.

F. PITMAN.

Music: its value and importance in Education; with Hints to Parents and others respecting early Musical Training.

WE admire the matter contained in this little tract better than the manner in which it is expressed. The author, whoever he may be (for he does not put his name), is thoroughly in earnest; but the sentences are, as a rule, loosely put together; and there are in some places printers' errors which should be corrected in a future edition, especially as the pamphlet is evidently intended to be extensively circulated amongst teachers and in schools. Many of the arguments in favour of teaching children to sing, as a necessary branch of early education, are extracted from the works of various authors who have written on the subject, some remarks of Dr. Mainzer and Miss Sabilla Novello illustrating most forcibly the desirability of such training, as an excellent exercise for the body as well as the mind. The vocal instruction given in schools—both for males and females—is usually extremely unsatisfactory, regarded in an educational point of view; and we quite agree with our author that in boys' schools, where singing is taught at all, the practice is too often devoted merely to getting up a few tunes for the choir, or for the holiday concert, the result being a superficial display before the parents and friends of the pupils. What we want is that young children should be taught to read music as they are taught to read a book; and that singing should be sought by them as a means of recrea-

"The Lark's aloft."

January 1, 1870.

A MAY CAROL.

REGINALD H. WALKER.

London: Novello, Ewer and Co., 1, Berners Street (W.), and 35, Poultry (E.C.).

Vivace.
mf

TREBLE. The Lark's a-loft, the wind blows soft, The mer-ry maids are stray-ing, In

ALTO. The Lark's a-loft, the wind blows soft, The mer-ry maids are stray-ing, In

TENOR (Sve. lower.) The Lark's a-loft, the wind blows soft, The mer-ry maids are stray-ing, In

BASS. The Lark's a-loft, the wind blows soft, The mer-ry maids are stray-ing, In

ACCOMP. *mf*

o-pen glades midst verdurous shades, To list what love is say-ing, to list what love is

o-pen glades midst verdurous shades, To list what love is say-ing, to list what

o-pen glades midst verdurous shades, To list what love is say-ing, to

o-pen glades midst verdurous shades, To list what love is say-ing,

rall.

say-ing, to list what love is say-ing, Let there be no be-tray-ing, let there be no be-

rall.

love is say-ing, what love is say-ing, Let there be no be-tray-ing, let there be no be-

rall.

list what love is say-ing, is say-ing, Let there be no be-tray-ing, let there be no be-

rall.

To list what love, what love is say-ing, Let there be no be-tray-ing, let there be no be-

rall.

tempo. *cres.* *mf*
 tray - ing, We summon you to join our crew, And let us go a - may - ing. The hawthorn white bursts
tempo. *cres.* *mf*
 - tray - ing, We summon you to join our crew, And let us go a - may - ing. The hawthorn white bursts
tempo. *cres.* *mf*
 - tray - ing, We summon you to join our crew, And let us go a - may - ing. The hawthorn white bursts
tempo. *cres.* *mf*
 tray - ing, We summon you to join our crew, And let us go a - may - ing. The hawthorn white bursts
 in - to sight, 'Mid fo-rests green ar - ray - ing, And perfume rare breathes on the air, Hid
 in - to sight, 'Mid fo-rests green ar - ray - ing, And perfume rare breathes on the air, Hid
 in - to sight, 'Mid fo-rests green ar - ray - ing, And perfume rare breathes on the air, Hid
 in - to sight, 'Mid fo-rests green ar - ray - ing, And perfume rare breathes on the air, Hid
p *pp*
 vi - o-lets be-tray - ing. Hid vi - o-lets be - tray - ing, be - tray - ing, We
 vi - o-lets be - tray - ing. be - tray - ing, We
 vi - o-lets be-tray - ing. Hid vi - o-lets be - tray - ing, Hid vi - o-lets be - tray - ing, We
 vi - o-lets be-tray - ing. Hid vi - o-lets be - tray - ing, We

brook no more de-laying, we brook no more de-lay-ing, We summon you to join our crew, and

brook no more de-laying, we brook no more de-lay-ing, We summon you to join our crew, and

brook no more de-laying, we brook no more de-lay-ing, We summon you to join our crew, and

brook no more de-laying, we brook no more de-lay-ing, We summon you to join our crew, and

let us go a-maying, let us go a-may-ing. We wait, we wait be-

let us go a-maying, let us go a-may-ing.

let us go a-maying, let us go a-may-ing.

let us go a-maying, let us go a-may-ing. We

side your gate, On pipe and ta-bor play-ing, Our cho-sen queen o-

and wreathed brows, Our cho-sen queen o-

With garlands, boughs, and wreathed brows, Our chosen queen o-

wait, we wait, on pipe and ta-bor play-ing, Our chosen queen o-

bey - ing, Why thus so long de - lay - ing, Why thus so long de - lay - ing; Up,
 bey - ing, Why thus so long de - lay - ing, Why thus so long de - lay - ing;
 bey - ing, Why thus so long de - lay - ing, Why thus so long de - lay - ing;
 bey - ing, Why thus so long de - lay - ing, Why thus so long de - lay - ing;
 up a-way, while breaks the day, O let us go a - may-ing, O let us go a - may-ing,
 O let us go a - may-ing, O
 O let us go a - may - ing, O let us go a -
 O let us go a - may - ing,
 O let us go a - may-ing, a - may - ing.
 let us go a - may-ing, O let us go a - may-ing, a - may - ing.
 may-ing, O let us go a - may-ing, a - may - ing.
 O let us go a - may-ing, a - may-ing, a - may - ing.

Dynamics: *pp*, *rit.*, *mf*, *p*, *f*, *ff*, *rall.*, *tempo.*
 (4)

A Folio Edition of this Part-Song is published by Novello, Ewer and Co., price 9d.; Separate Vocal Parts, 6d.

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tion and enjoyment, rather than as a task. And it should be thoroughly borne in mind that, in adding this branch of education to the daily routine of a child's studies, it is by no means necessary that pupils only should be selected by what are called "good voices;" every child who can speak can sing; and it is truly stated in this treatise that, "with patient training and a good system, many boys may learn to sing who, upon their first efforts, appear not to have a voice." The remark that lovers of music should "seek instruction from the professed teacher" is sensible enough; and those who do not sufficiently reflect upon this important matter will do well to act upon the advice contained in the following paragraph: "As a rule, we should not seek *vocal* teaching from the pianist (or other instrumentalist) or pianoforte lessons from the vocalist; although the professor of the one may, to some extent, be capable of teaching both." We scarcely feel inclined to endorse the opinions upon pianoforte playing so thoroughly as those advanced upon singing, although many—such, for instance, as those exposing the shallowness of merely cultivating rapidity of execution—are sufficiently sound. As one example, we must take exception to the statement that "it were well if children were permitted in their earliest days to play after their own fashion, and whenever—if convenient—they felt disposed." We are thoroughly convinced, from practical experience, that by encouraging young children to play "after their own fashion," the foundation of a bad touch is very often laid which cannot in after years be eradicated. It is no argument to say that Mozart attempted to play at three years of age: we are not all Mozarts, or we might safely be left as soon as we could put our fingers upon the key-board, to follow our own natural instinct—and the earlier the better. We think it a pity that any amount of musical instruction should have been mixed up with the observations advocating the desirability of early musical training, especially as our author so positively insists upon the necessity of always employing a competent teacher of the particular branch of the art to be studied. Some of the remarks upon the "moveable Do system" may challenge criticism, which had better have been avoided; and, as a proof of want of clearness in explaining the rudimentary part of music, we may quote the following sentence: "By musical grammar we learn that the sharps or flats at the beginning of a tune places the key sound upon a different letter." Even charitably supposing that the printers are responsible for the grammatical error contained in this paragraph, we should be inclined to invert it; for surely, instead of the sharps and flats placing the "key sound upon a different letter," we should rather say that the "key sound" being changed, necessitates the sharps and flats. As we have already indicated, however, the pamphlet, with all its faults, is excellent in intention; and it is because we so thoroughly agree with the main arguments of its author that we have devoted so large an amount of space to a consideration of its claims to public attention.

LAMBORN COCK AND CO.

Farewell! if ever fondest prayer. Written by Lord Byron.

The Sun has set. Serenade.

Composed by Charles Salaman.

MR. SALAMAN has already earned for himself a place amongst the distinguished vocal writers of the day by his sympathetic setting of Shelley's exquisite lines, "I arise from dreams of thee," a composition which, if good music were more universally appreciated, would be a stock song in the *repertoire* of every tenor singer. Byron's poem, "Farewell! if ever fondest prayer," is perhaps hardly likely to call up an equal amount of inspiration with Shelley's glowing Serenade; and there is an evident desire to aim at individuality of style, which must always be appreciated, both by vocalists and listeners of cultivated taste. The subject, in E minor, is admirably ex-

pressive of the words; and although the accompaniment is appropriately simple, many elegant phrases are skillfully woven in with the voice part. There are several points worthy of mention; as, for instance where, after the modulation into the major key, the return to the minor is effected by the C natural on the second syllable of the word "Farewell;" and where, following the close in F sharp minor, an impassioned subject in E major occurs, to the words, "I only know we lov'd in vain." In the Serenade, "The Sun has set," Mr. Salaman has been somewhat more ambitious; and although perhaps it is scarcely as spontaneous as the song just noticed, it contains passages of extreme beauty. It commences in D minor, with a characteristic accompaniment, which is preserved with little intermission until the change of time, when a new feature is introduced with much effect. We are specially pleased with the manner in which the pianoforte part is held in loving conversation with the voice throughout this movement; and the lengthening out of the final words, "Marian, good night," is happily in consonance with the "sweet sorrow" of the lover's farewell. In every respect, these songs stand apart from the commonplace effusions of the day; and we can conscientiously affirm that vocalists will consult their own interest by giving them their best attention.

There's music in the upper Heaven. Sacred Song. Words by Elizabeth. Composed by Brunelda.

WHY will unskilled amateurs write sacred songs—for an amateur we presume the author of this composition to be. If they consider that the immaturity of the music will be forgiven, in consideration of the character of the words, they should at once dispossess themselves of this idea; for music is the language of religion; and a violation of its grammatical rules is therefore worse when allied with sacred than with secular subjects. The song before us abounds in crudities, as well as errors, in harmony; and a musician who would undertake to look through it and point out the faults would be the best friend Brunelda ever had.

CHAPELLE AND CO.

O Paradise! Set to Music by John Gill.

IT appears to us that, although Mr. Gill has succeeded in writing a good bold tune, it is somewhat out of keeping with the spirit of the words. A longing for rest is the burden of every verse of the hymn, whilst the tune exhibits a freshness and vigour which is essentially of the earth—earthly.

Again, does it not seem as though the range of compass is a little in excess for a hymn tune? We should have thought F sharp difficult of accomplishment by many who would be otherwise desirous of joining with heart and voice. When we add that the notation is ancient, and there are the old-fashioned double bars at the end of every phrase, we exhaust our objects of censure. There is no doubt the tune is a good one; and if united to words of a kindred character, it could hardly fail to become a popular favourite.

NOVELLO, EWER AND CO.

Sonates pour Piano. Par L. Van Beethoven.

Sonates pour Piano. Par W. A. Mozart.

Sonates pour Piano. Par Fr. Schubert.

Dances pour Piano. Par Fr. Schubert.

THESE cheap and clearly printed editions form a library of music embodying the profoundest thought and the most infinite variety. No words are necessary, and indeed words would be inadequate, to impress upon the musical student the grandeur of conception and the wonderful power of construction exhibited in the thirty-two Sonatas of Beethoven. Mozart's Sonatas, however, excellent as they are, are too little known in this country; and we are therefore glad to welcome this complete collection, in the hope that amateurs will avail themselves of the oppor-

tunity of becoming acquainted with works of such excessive beauty. Some few years ago it would have been necessary to preface a volume of Sonatas by Schubert with a few lines introducing him to the public as a writer worthy of a certain amount of attention. Happily this time has passed away, and Schubert has taken his place as one of the great composers of the world. This edition of his Pianoforte Sonatas will convince the most sceptical not only of the fertility of his invention, but of his power to mould his thoughts into a form so perfect as to remind us occasionally of his great contemporary Beethoven; whilst the volume of dances will show that he can be as light and graceful as the airiest of our modern pianoforte writers.

Second Concerto. Composed for the Harpsichord or Organ, by G. F. Handel; arranged for the Pianoforte by Agnes Zimmermann.

The many modern arrangements of the works of the old masters for our household instrument, the Pianoforte, may be accepted as a hopeful sign of the times; for if amateurs are ever to become intimately acquainted with the grand compositions which have brought the art to its present state of perfection, it will be by introducing them into the homes of those whose musical training begins in the nursery, is continued at school, and ends in the drawing-room. Those who direct the studies of the young pianists of the day may do much towards the furtherance of real art not only by teaching, but by directing the attention of their pupils to the excessive beauties of those undying specimens of a school of composition before which the majority of the writings of the present day sink into utter insignificance. Intelligent amateurs who, in their ignorance, might pass over works which have been branded as "heavy," are very often not slow to appreciate the salient points of a piece when played and commented upon by a professor who has gained their confidence; and it is with a firm reliance upon this truth that we give a cordial welcome to the revival of those compositions belonging to a period when music was written by artists for artists. Miss Zimmermann has already made her name as a sympathetic arranger of many classical gems; and we cordially commend this Concerto as one of the very best of her adaptations. The composition itself will be found good practice, as well as good music; and we can promise that any amount of time bestowed upon it will be amply repaid.

Melody for the Pianoforte. By E. H. Thorne.

AN unpretending little piece, requiring, however, a thoroughly trained touch and refined expression to render it according to the intention of the author. Mr. Thorne always writes well and conscientiously; and it is by such composers that the character of the pianoforte music of the day may be materially raised. The melody of this sketch is extremely elegant, and the accompaniment, although very full in many parts, especially in the last page, is always perfectly within the grasp of the performer. The key-note pedal, at the conclusion of the piece, is exceedingly effective.

March for the Pianoforte. Composed by Frederick N. Löhr.

A BRIGHT and spirited March, written with a good knowledge of effect. The subject is pleasing, and the harmonies are bold and appropriate throughout. The phrase in D minor, with the quaver, and afterwards the semiquaver, accompaniment, forms an excellent contrast with the vigorous opening theme; and the *trio*, although perhaps not so strikingly melodious as the other portions of the piece, is so skilfully treated as to give a new and attractive character to the composition, and to prevent any undue monotony from the too frequent recurrence of the first subject. This piece may be safely recommended to the notice of teachers who are in search of a really good March.

A Shadow. Song. Words by Adelaide Anne Procter. Music by Frederick N. Löhr.

This song is short, but ambitious; and we believe that

the composer would have accomplished more had he attempted less. Nothing can be more distressing to the ear than restless change of key; and where these changes are not skilfully managed this sensation of uneasiness in the listener is increased. We do not at all like, for instance, the first modulation into A minor, nor do we, indeed, see why the composer ever went there, considering that the following melody commences on a harmony which compels some rather awkward preparatory chords. Again, we are by no means pleased with the alternations of major and minor in the last page. Beyond these objections, we have not a word to say in disparagement of the song. It contains some exceedingly effective detached phrases; and the words are carefully—perhaps too carefully—studied.

Choral Songs (S.A.T.B.) Composed by E. A. Sydenham.

1. *The Parting Kiss.* Poetry by Robert Dodsley.

2. *When the Rosy Morn.* „ Francis Brooke.

APART from the melodious character distinguishing all the vocal compositions of Mr. Sydenham which have come before us, there is a solidity of writing—a vigorous and truly English flavour about them—positively invigorating in these days when it is so much the custom to import our musical fashions from Germany. It is the duty of all well-wishers to the formation of a National School of Music to encourage the early efforts of any composer who has the courage to think for himself; and if Mr. Sydenham can resist the temptation to fritter away his talents in abortive attempts to hit the taste of the hour, we believe he has a bright future before him. His song, "The Parting Kiss," is a simple and appropriate melody, carefully and most effectively harmonized. It is strictly a "choral song;" and, if rendered by a choir with due attention to gradations of tone, cannot fail to please. The closes at the end of each line are excellently managed, considering the unpretending nature of the theme, the only perfect close being skilfully reserved for the end of the verse. The words are perhaps sufficiently good for musical purposes; but we cannot say that we particularly like the lugubrious line, "Though my body must remove." No. 2, "When the rosy morn," although scarcely as attractive in the melody as the song just noticed, has no effect of being put together in fragments—a defect in many part-songs we could name—but the themes flow on with that continuity of idea which is the surest sign of the possession of real creative power in the composer. It is well harmonised, and the modulations are natural and well-conducted throughout. There is much character in the final phrase, where the bass has a short solo passage, against the holding notes of the other voices. We trust that we may have an opportunity of hearing these compositions at some of the choral concerts during the coming season.

Four Hymns. Set to music by the Rev. W. H. Bliss.

AN effective setting of four favourite Hymns, of which two are of a bold, vigorous character, and two of a smooth flowing nature, forming an effective contrast. We might perhaps take exception to the occasional high range of the first two; for, as a rule, the effect of a congregation singing up to F and F sharp is unpleasant. And we cannot approve the adoption in Tune 3 of the plan of giving a senibreve to the beginning and ending of each of the first four phrases. It would be unfair to speak of the awkward accents in No. 4, for really the words are so unequal that a violation of the laws of accent is forced upon a composer in one or other of the verses. The melody, however, of this tune is worthy of great commendation, and—in a general way—so are the harmonies. In short, the four tunes are certainly above the average of amateur productions.

Hymns for Christmas. Set to Music by the Rev. W. H. Bliss.

These Christmas Hymns present the same characteristics as those described above, with the addition of a somewhat over-abundant display of vigour.

A Morning Service. Composed by S. P. Tuckerman.

This is a quietly written service of the ordinary cathedral type; exceedingly well put together, and evidently by one who has made the old church composers his special study. It is in Dr. Tuckerman's favour that he has not kept too slavishly to his models, but here and there has ventured to think for himself, with infinite advantage to his service. One of the chief peculiarities of this work is a movement which Dr. Tuckerman calls the Trisagion a setting of the priests' part, commencing with the words, "Therefore with angels," and introducing the Ter Sanctus. Dr. Tuckerman must be aware this movement could never be made available in the service of the English church. The rest of the setting, however, is admirably adapted for cathedral use.

Six short and easy pieces for the Organ (Nos. 1 and 2). Composed by Henry Smart.

MR. SMART has been too long before the world as a writer of organ music to require any extraordinary amount of eulogising. It is only necessary for us to describe his compositions, and further state whether we consider he has been happy in his choice and treatment of subject, or the reverse. If the former, organists may be congratulated upon the acquisition of music of a high class. If the latter—but this is such an exceptional case that we can hardly take it into account until an example fairly comes before our notice. Certainly neither of the two numbers before us contains anything that we cannot with clear consciences compliment Mr. Smart upon. There is no mere fine writing about them; no undue torturing of the subject; no unnecessary difficulties. But, on the other hand, there is no lack of real musicianly writing, of fresh and graceful melody, or of solid and sterling harmonies. With such advantages it would be astonishing if these little pieces did not attain to considerable popularity.

A Christmas Carol. Composed by G. A. B. Beecroft.

MR. BEECROFT has succeeded in producing a Carol which is at once musicianly and simple, pretty and good. It is divided into three movements, of which the third is the counterpart of the first. The few introductory bars of symphony—with a descending passage in sixths—admirably serve to impress the key and tempo upon the minds of the singers, and the opening phrase of the chorus, "The sky is all ablaze," at once awakens interest. The second movement is a quartett in common time—the former having been in six-eight time—and exhibits some excellent part-writing. We beg leave, however, to object to one or two extraneous modulations in this movement, which seriously mar the simplicity of the whole. The remaining portion, being a repetition of the first, needs no further mention. Upon the whole we can honestly recommend Mr. Beecroft's Carol to all lovers of that class of music.

WEEKES AND CO.

Good Wishes; a little Pianoforte piece. Composed by Henry Charles Banister.

MISS IDA HOLDEN (to whom this trifle is dedicated) has a right to be proud of the graceful compliment paid to her by her instructor; for it shows that he has confidence in her power of "phrasing," which is just one of those important qualities too often neglected by amateurs. The piece is well written; and although evidently intended for players of moderate pretension, has in no part the slightest effect of feebleness.

The Turn of the Tide. Song. Words by Agnes Trevor.
The Land of Dreams. Song. ditto ditto
Composed by Nicholas Heins.

THE first of these songs has an expressive theme, which, if not very original, is at least vocal. If Mr. Heins would leave out some of his chromatic notes in the accompaniment, we think it would be a decided improvement: the harmonies naturally suggested by the melody are never

so agreeable when "spiced" by raised fifths and other chromatic progressions in the pianoforte part, especially in a ballad of such small pretension as this. The "Land of Dreams" has some excellent points; and the melody well expresses the words; but the composer again mars his effects by an injudicious use of chromatic chords. The best part of the song is where the voice repeats the B, to the words "In mercy let me sleep," whilst the accompaniment gradually resolves from dominant to key-note harmony.

METZLER AND CO.

Carols, Ancient and Modern. Words and Music.

IT is perhaps rather late to notice Christmas Carols at the commencement of the new year; but the festive season may be said only to begin with Christmas Day; and Carols can be sung at the happy meetings of friends and relatives, at least as long as the holly decorates our rooms. This volume contains some good specimens of these ditties; but there are many which are simply commonplace. They are generally well arranged; and some of the carol anthems may be recommended as exceedingly effective. We think it a defect in the book that no mention is made of the source either of the words or the music: indeed, we are not even told which are ancient and which are modern. Should this volume be published another year, it would be good, we think, to remedy this omission.

E. BESWICK, PENDLETON, MANCHESTER.

Meditations on a Flower-garden. For the Pianoforte by E. Beswick.

WE can hardly imagine that there could be much variety in the Flower-garden upon which Mr. Beswick meditated, for his piece is five pages long, and only contains three chords. Perhaps, however, he confined his meditations to a single flower; and, if so, his little sketch aptly expresses it, for it is simple and pretty. Let us imagine that it was a violet; and that, like Mendelssohn, he grieves over the idea of its fading by a transition from the major to the minor key.

C. TROEDDEL, MELBOURNE.

In Thee, O Lord, have I put my trust. The much admired Sacred Cantata, so effectively sung by Madame Anna Bishop. Words taken from the 71st Psalm. The music composed and arranged for Pianoforte or Harp, by S. H. Marsh.

WE thought the above title such a curiosity in its way as to be worth transcribing, if only to exhibit some of the manners and customs of our friends at the Antipodes. Apart from the title, the composition is a little singular in itself consisting of three soprano solos in succession, with a return to the first subject. Without the cohesion of a scena, and destitute of any quartett or chorus to emphasize or give it point, the composition goes on from one movement to another, evidently without the slightest purpose or intention. And this is further exemplified in the absence of all method in the modulations. For example, the first movement begins in B flat and ends in E flat, leading into the next movement, which is in A flat. No. 3 returns to E flat and closes in F. On the other hand, there are abundant evidences of the composer's ability, both in the easy flow of melody and the well-managed accompaniments, though the musical and textual phrases do not always correspond; for instance, "I am become, as it were," is not a complete sentence.

BINFIELD, READING.

Great is the Lord. Anthem for four voices. Composed by Hannah R. Binfield.

THERE is so much that is promising in this little anthem that we are disposed to do what we conceive to be best for

the composer and fairly tell her of her faults. First then, the harmonies are unnecessarily thin in the opening movement: we can see no reason why the four parts should not be going together wherever the unison passage stops. Next, we object to the attempt at word painting in the second movement, on the words "drops of rain." There is in the succeeding duet a slight monotony on which, however, we cannot lay much stress; but against the concluding chorus we have nothing to urge. It becomes, therefore, now our pleasing duty to record the good points of this little work; and in doing so we hope we shall be the means of spurring Miss Binfield on to greater effort. We have, therefore, to state our approval of the first phrase (by the tenors and basses in unison), and of its answer in harmony by the sopranos and altos. In the second movement the two inner parts work together for a few bars with very good effect. The duet is melodious and simple, and the last chorus (repeating the opening phrases) bold and vigorous. Indeed, about the whole there is evidence of considerable latent power.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

R. IVKES.—Diplomas from the Royal Academy of Music are only granted to competent students of the Institution.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ADELAIDE, AUSTRALIA.—The first concert of the recently established Philharmonic Society, given at the Town Hall, was a decided success. Handel's *Messiah* was the work chosen for performance; and in every respect the Oratorio was rendered in a highly effective manner. The choruses were given with remarkable steadiness and precision; and the principal vocalists—Mrs. Proctor, Mrs. Wakley, Miss Vaughan, and Mr. F. Searle, with some others less known to the audience—acquired themselves of the solo music entrusted to them with much credit. Mr. Spiller was conductor, Mr. Shakespeare organist, and Mr. R. B. White leader of the band.

ALFRISTON, SUSSEX.—A highly successful concert took place in the School-room on the 17th ult., when a satisfactory profit was realised for the completion of the parish organ. In the vocal portion of the programme, Mr. John C. Cheveley (of Mr. Joseph Barnby's Choir) gave "The Reifer," "The Freshening Breeze," and a song by J. L. Hatton. He also presided at the piano-forte throughout the evening, and was accompanied upon the euphonium, flute, and violin in some operatic music by Mr. Ridgway. The Rev. E. S. Harris and Miss Harris gave several vocal solos during the evening with much effect; and Master Cheveley was encored in the "Three Fishers." Mr. C. Sanger conducted with his well-known ability.

BANBURY.—An evening concert was given in the Town Hall on the 13th ult., by the Banbury Glee Union. The first part was devoted to Birn's Operetta, *The Merrie Men of Sherwood Forest*, and the second part was miscellaneous. The solo vocalists were Miss Ellen Glanville, Messrs. Robson (Oxford) Ramsbottom (Chapel Royal), and Roebuck (Oxford), who were highly effective in the music allotted to them. The choruses went with great precision and firmness. The concert was ably conducted by Mr. W. Frank Naisb (organist of the parish church); and, considering that it was the first performance given by this recently formed Society, the members may fairly be congratulated on the success of their efforts.

BANGOR.—The Choral Society gave a performance of the *Messiah* on the 22nd ult., under distinguished patronage. The

principal professional vocalists were Miss Clelland (of Manchester), Mr. Ezra Roberts (of Bangor Cathedral), and Mr. Cuzner (of Chester Cathedral), a lady amateur taking the contralto solos. The band was selected from the Liverpool Philharmonic, and the chorus had evidently been carefully trained. Mr. Binns conducted with much ability.

BEDFORD.—A highly successful performance of Mendelssohn's *Ellijah* was given by the Amateur Musical Society on the 14th ult., in the spacious hall of the Assembly Rooms. Every praise must be given to Mr. Clough for the able manner in which he sang the two tenor songs; and, considering the exacting music given to the Prophet, Mr. Morgan is also entitled to much commendation for his able rendering of many of the well-known solos. Miss Lyon, in the great duet with *Ellijah*, was thoroughly efficient; and Miss Sirett created a marked effect in the contralto air, "Orest in the Lord." The choruses were sung with much vigour and steadiness. There was an excellent band; and it need scarcely be said how carefully Mr. P. H. Diemer conducted the performance.

BELFAST.—On the 17th ult., the "Classical Harmonists" inaugurated their nineteenth season with a very excellent concert, the principal attraction in which was Mr. Sullivan's "Prodigal Son," upon the performance of which the Society has every right to congratulate itself. The orchestra was complete in every department, and included many of the most eminent members of Mr. Hall's band. The principal vocalists were Madlle. Van Noorden, Miss Fennell, Mr. Wallace Wells, and Mr. Orlando Christian. Madlle. Van Noorden in all the soprano music, and especially in the recitatives, was thoroughly satisfactory; and Miss Fennell in her principal solo, "Love not the world," produced a marked effect. Mr. Wallace Wells and Mr. Christian were also highly efficient, and were warmly applauded. The choruses were sung with much precision and feeling, the final "Hallelujah" being particularly worthy of commendation. The second part of the programme was miscellaneous. Mr. Collier (conductor of the Society) most ably directed the performance; and Mr. Armstrong McMahon presided at the organ.

BERWICK ON TWEED.—The desirability of forming a Choral Union has long been felt here. This season a number of the preceptors have thrown themselves heartily into the work, and on Tuesday evening, the 14th ult., a public meeting was held to consider the matter, the mayor in the chair. Several of the ministers were present and took part in the proceedings. It was resolved to form a Choral Union; office bearers were at once elected, and Mr. R. Patterson, who has long taken an interest in choral music here, was unanimously chosen as president. The other preceptors were all elected as office-bearers; and Mr. W. Anderson, of Dr. Cairn's Church, was appointed conductor. The future of this young Society will be anxiously watched by all lovers of choral music.

BLACKHEATH.—On the 25th November a very excellent concert was given at the Alexandra Hall under the direction of Mr. C. Warwick Jordan, Mus. Bac., Oxon. The attraction of the evening was the sacred Cantata written by Mr. Jordan for the Oxford examination, and upon the merits of which his degree was granted. The work is much praised by the local papers, the overture, several of the choruses, and a soprano solo, with flute obbligato, being especially commended. In the first part of the programme (which, reversing the usual order, was secular) there were several glee, songs, and trios, the principal vocalists being Miss Fanny Haldane, Messrs. Lester, Carver, Shourbridge, and Distin; and amongst the instrumental features was Mendelssohn's "Cornelius March." The concert was in every respect thoroughly successful, and reflects the highest credit upon Mr. Jordan.

BIRMINGHAM.—The first of the new series of Subscription Orchestral concerts, took place in the Masonic Hall, on Saturday afternoon, the 11th ult. The selection included Mendelssohn's overtures, *Midsummer Night's Dream*, and the *Hebrides*, Beethoven's eighth Symphony, &c. The orchestra was conducted by Mr. T. Anderson, Miss Syner being the solo pianist, and Mr. Jaa. Mathews, solo flute. Mr. Vernon Rigby was the vocalist, and gave several songs with much effect.

BRANDON.—An evening concert was given by Mr. A. Phipps (Organist of St. Cuthbert's, Theford) on the 2nd ult., at the Assembly Rooms, before a large audience. An attractive feature in the programme was an anthem, "O come hither and behold," the composition of Mr. Phipps, which was highly successful. Amongst other pianoforte pieces played by the concert-giver we may mention Beethoven's Sonata, op. 23, and Ascher's "Sams Sone," both of which were exceedingly well played and warmly applauded. The vocalists were for the most part members of Mr. Phipps's choral class. Several glee and part-songs were included in the selection.

BRIGHTON.—On Tuesday, the 14th ult., the *Creation* was given in the Dome Assembly Room, to a crowded and enthusiastic audience. Madlle. Christine Nilsson, Mr. Vernon Rigby, and Signor Foli being the principal vocalists. We need hardly say that with such artists the solo parts were everything that could be desired. The band consisted of a select number of strings from Brighton, the wind and principal instrumentalists being supplied from the best London orchestras, under the leadership of Mr. Wright Hill. The choruses were admirably sustained by the Brighton Musical Union; and the work was performed under the directorship of Mr. R. Taylor, who conducted in his usual able and steady manner.

BREXTON.—A concert in aid of the organ fund of the district church of St. John's (the Rev. Dr. Mansfield, vicar) was given at the rooms of the Angell Town Institution, on Friday evening, the 17th ult. The performers were selected from the choir of the church, assisted by Mr. T. Rogers, Mr. W. H. Bamford, and the "St. John's Orpheus Quartet." The part-songs, conducted by Mr. T. Rogers, were admirably rendered, as were also the solos of Miss Pittard, Miss Mansfield, and Miss de Tallis; a pianoforte duet by the Misses Pittard, and a fantasia by Mr. W. H. Bamford contributed materially to the success of the evening.

BURY-ST.-EDMUNDS.—The "St. Mary's Choir Glee and Madrigal Society" gave its first concert for the season on the 7th ult. to a large audience, which completely filled the Athenæum Hall. The programme included several glee part-songs, &c., all of which were rendered with much taste and precision by the choir, reflecting the greatest credit on their conductor, Mr. T. B. Richardson, organist of St. Mary's Church. An interesting item in the programme was a pianoforte duet, excellently played by the conductor and his little daughter, who, although only 8 years of age, evinced much talent. The principal vocalists were Miss Bacon (of Ipswich), Miss Deane (a lady amateur), and Mr. Poole (of King's College, Cambridge).

CLAPHAM.—A concert in aid of the Christ Church Schools, Union Grove, Ickhall-lane, was given on Saturday evening, the 4th ult. The vocalists were Miss Fanny Holland, Miss Alice Freeman, Mr. Denbigh Newton, Mr. John Hodges, Mr. J. H. Croft, Mr. Dakin, and the "St. John's Orpheus Quartet." The programme was well selected, and admirably performed.

COVENTRY.—On Tuesday evening, the 7th ult., Mr. Stringer's concert took place at St. Mary's Hall, which was well filled. The performance opened with Haydn's Quartett in G major, excellently played by Herr Peterson, Messrs. Stringer, Eyles, and Mander. Mrs. A. J. Sutton followed with Handel's "Plus Orgies," in which she displayed a voice of much fullness and power. Beethoven's Adagio from the Grand Septuor, performed by Miss Stringer on the pianoforte, and Messrs. Peterson, Stringer, and Mander on the violin, viola, and violoncello, was effectively given and well received. We regretted that Hammel's Sonata, exceedingly well performed by Miss Stringer and Herr Peterson, came last in the programme, when the listeners were too much fatigued for enjoyment. The utmost attention, however, was paid to the several pieces by the audience; and the concert was in every respect thoroughly successful.

CROYDON.—A Classical and Ballad Concert, given by Mr. C. J. Hoppe, was held at the Public Hall, on Friday evening, the 10th ult. The vocalists were Miss Jessie Royd, Miss Adelaide Newton, Mr. Claridge, Mr. Edwards, and Mr. Baylis; and the accompanist, Mr. H. Ramsay Cox. In the first part A. S. Sullivan's quartett, "O hush thee, my babe," was rendered with much expression, and was enthusiastically redemanded. Miss Royd and Miss Newton were highly successful in their vocal solos; and in the second part a duet was effectively sung by Messrs. Claridge and Baylis. The concert was in every respect thoroughly satisfactory.

DUNFERMLINE.—The Philharmonic Society, which has been in existence for two years, gave a performance of Handel's *Oratorio*, *The Messiah*, in the Music Hall, on the 14th ult. in presence of a crowded audience. The principal vocalists were Miss Edith Wynne, Mademoiselle Angele, Mr. W. H. Cummings, and Mr. L. Thomas. The orchestra was composed of members of the Society, assisted by a few professional and amateur performers from Edinburgh. Mr. Thousless and Mr. T. Hewlett officiated as accompanists; the latter supplying the absence of the reed instruments most effectively. Mr. W. Harrison was conductor, and discharged his onerous duties with much ability. The solos were excellently given; and the choir, which numbers nearly 150 voices, rendered the choral portion of the work with a steadiness and precision which reflected the highest credit on their zealous conductor, the most difficult choruses, as a rule, being most satisfactorily sung.

EDINBURGH.—On the 16th ult., Professor Oakeley delivered in the Music Class-room, the second of his open course of lectures on mediæval music to a large audience. The subject was mediæval music in the south of Europe from the fourth to the fourteenth century. In the first three centuries, he said, nearly all trace of music is lost, and the chief record of the art up to Gregory is from philosophical writers on other subjects. He alluded to the connection of music with theology, and its influence on St. Augustine—to the system of St. Ambrose, to the historians Macrobius, Capella, Boethius, and Cassiodorus, and to Gregory the Great and his system, illustrating the authentic and plagal scales on the organ. Professor Oakeley then explained the improvements introduced by Guido d'Arezzo, and the derivation of "Solmisation" from the hymn of St. John the Baptist, which he played on the organ. He adverted to the immense advance made by the introduction of *lute*, and the "cantus mensuralis" by Franco, and the improvements of John de Muris; and in connection with the subject of rhythm, illustrated on the organ the wonderful effect produced by the succession of dactyl and spondee in the *Adante* of Beethoven's seventh symphony. The lecture was exceedingly interesting, and was listened to with much attention.—A very excellent and appropriate selection of organ music was given by Professor Oakeley in the musical class-room on Christmas Eve. We regret that we have not space to report the extremely judicious remarks upon the various pieces performed: but we trust that Professor Oakeley's

observations upon the strange neglect of Bach's sacred vocal works in England may have the effect of leading choral societies to the study of these many forgotten treasures; and that at least his Cantata "Weihnacht" may occasionally find a place amongst the many Christmas performances given in this country.

FARNBORO', HANTS.—On Monday, the 20th ult., the church choir assisted by several ladies of the neighbourhood, gave a concert of sacred and secular music. The programme included selections from *Elijah*, and the "Hallelujah Chorus" from the *Messiah*. The solos were well rendered by Mrs. Longman, and Messrs. McLaurin, Dean and Buckmaster. Mr. F. Kinkke presided at the harmonium and pianoforte.

GLASGOW.—The Choral Union gave a most attractive concert at the City Hall on the 1st ult. The works selected were Mendelssohn's *Logeung* and Mr. Lambeth's Cantata, *By the Waters of Babylon*. The solo vocalists were Miss Helena Walker, Miss Margaretta Smyth, Mrs. Baxter, Mr. Vernon Rigby, and Mr. Duncan Smyth, all of whom acquitted themselves of the arduous music allotted to them with the utmost effect. Mr. Lambeth's Cantata is spoken of by the local papers in the highest terms of praise, and the general execution of the work was thoroughly satisfactory. At the conclusion of the Cantata Mr. Lambeth received quite an ovation. The hall was well filled.

GRANTHAM.—On the 22nd ult., the members of the Grantham Amateur Vocal Society, conducted by Dr. Dixon, organist of the parish church, gave their annual concert in the Corn Exchange, Westgate, with, for the first time, an efficient band and chorus. The programme was divided into three parts; the first, a selection from Haydn's *Creation*; the second, Mendelssohn's "As the hart pants;" and the third, a miscellaneous selection of secular music. The whole performance reflected upon Dr. Dixon, the hon. conductor, the highest credit for his efficient training. At the rehearsal, during the day of the concert, the Rev. H. Clements, hon. sec. of the Society, presented to Dr. Dixon (on behalf of the members) a very elegant ivory gold-mounted *bâton*, in acknowledgment of his great and valued services as hon. conductor.

GREAT YARMOUTH.—The first concert of the Great Yarmouth Musical Society for the present season was given with much success on the evening of the 3rd ult. The first part of the programme was devoted to Barnett's Cantata, *The Ancient Mariner*, the principal vocalists in which were the Sisters Doria, Mr. Minna and Mr. W. H. Poole, all of whom were thoroughly satisfactory in the solo music allotted to them. The choruses, sung by a choir consisting of upwards of 150 members of the society, were given with marked precision and effect, reflecting the utmost credit upon the conductor, Mr. Stonex, who must have bestowed much pains upon the preliminary rehearsals, in order to ensure so creditable a result. In the second part, which was miscellaneous, several vocal pieces were most successfully rendered; and in every respect the concert afforded much gratification to a large audience.

GREENOCK.—The Saturday Evening Concerts continue to attract good audiences. On the 20th November Miss Stocken was highly successful in several vocal solos; and Miss Gordon gave three pianoforte pieces in a style which elicited universal admiration. Mr. Magee also contributed some effective minor songs, which were much applauded. M. J. W. Gillies presided at the pianoforte.

GRIMSBY.—The fifth concert of the Grimsby Choral Society took place in the Town Hall on the 10th ult. The performance was given in acknowledgment of the valuable and gratuitous services of Mr. Edwin Brammer, who with his German bride, received an enthusiastic welcome. The first part of the concert consisted of selections from Handel's *Judas Maccabæus*, in which Mrs. Brammer sang with much effect the air "From mighty kings." The other vocalists were Miss Broadhead, Miss Franklin, Mrs. Temple, Miss Gatrill and Mr. Robinson. The second part was miscellaneous, and included some very excellent vocal and instrumental selections.

HARRIGATE.—At the annual Christmas gathering of the Congregational Church, on Wednesday evening, the 22nd ult., a selection of sacred and secular music was given by the choir in connection with the church, assisted by a few local amateurs. In addition to several vocal solos, a selection from Mozart's 12th Mass was given by the choir very creditably. Miss Donnell (Organist of St. Mary's), in the absence of Miss E. Place, the respected Organist of the Chapel very kindly presided at the pianoforte with her accustomed ability.—The performance of Handel's *Oratorio*, *The Messiah*, was given by Mr. Matthew Arnold (organist and choir-master of the parish church) on Friday evening, the 10th ult., in the Royal Chalybeate Spa Concert Room, under distinguished patronage. The band and chorus numbered between forty and fifty performers. The principal vocalists were Miss Amy Empsall, Miss Arnold, and Messrs. Calvert, Hardisty, Crowther, Parker, Jackson, and Parvin. The band was ably led by Mr. Arnold, who proved himself an accomplished violinist on the occasion. The *Oratorio* was given to the thorough satisfaction of a crowded audience. Mr. J. Williams presided at the harmonium, and Theodore Selfart, Esq., conducted.

HEREFORD.—The Christmas special meeting of the Hereford Choral Society was held at the College Hall on Wednesday evening, the 22nd ult. when the Rev. Sir F. A. G. Ouseley's *Oratorio*, *The Martyrdom of St. Polycarp*, was given, Mr. Townhend Smith being the conductor. The performance was in every respect highly successful, and reflected great credit both on the able conductor, and the performers. The solos were admirably given by

the Revds. W. D. V. Duncombe and G. A. Robinson, and the Misses Broad.

LAMBOURNE.—On the 23rd November, the Lambourne Choral Society gave the first two concerts of the winter series. The first part of the programme consisted of Bennett's *Exhibition Ode*, and a selection from *Acis and Galatea*. The choruses were, upon the whole, carefully and steadily given. The solo parts in *Acis* were sung by Miss Seymour, of Crowood; Miss Jennings, Mr. Charles Barnes, and Rev. H. W. Miller, Mus. Bac., Oxon. In the second part the selection was miscellaneous, comprising (for the choir) Haydn's "Come gentle spring," (capitally sung, and encored) Kreutzer's well-known "Curfew," Hatton's "Ah! could I with fancy stray," Smart's "Hunting Song," and a part-song (without accompaniment) written by the Society's energetic conductor, Mr. George Martin, Mus. Bac., Oxon., all of which were effectively rendered. We must also especially mention Mozart's characteristic Piano-forte Sonata, No. 17, which was exceedingly well played by Rev. H. W. Miller. In the evening the second part of the programme was rendered a trifle more popular by a judicious change here and there, and encores were frequent. Both concerts were well attended.

LEAMINGTON PRIORS.—The Philharmonic Society gave its first concert of the present season at the Music Hall, on Monday, the 13th ult., under very distinguished patronage, and before a large audience. The first part comprised Romberg's "Lay of the Bell," the solos in which were effectively rendered by Miss Hudson (soprano); Mr. Barnett (tenor), and Mr. James Rose (bass), all members of the Society. The choruses were given with much precision and effect. The second part was miscellaneous, and included several vocal pieces which were highly successful. A selection of choruses, part-songs and glee was also excellently sung by the members of the choir. Mr. H. A. Heden was leader of the band, and the performance was most ably conducted by Mr. R. Ward.

LEEK.—The first concert for the season of the Amateur Musical Society took place on the 30th November, and was attended by a numerous audience. Several choral pieces were given by the members of the Society with the utmost success; and a Cantata called the *Peasants' Roundelay* (composed by John Wase) was a special feature in the programme. The principal vocalists in this work were Miss A. Smith, Messrs. T. H. Booth and Beckett. The other solo singers were Miss Nicholson and Mr. C. H. Coulson. There was a small band, which was ably conducted by Mr. Powell.

LIVERPOOL.—On the 20th November a very fine organ was opened by Herr Schneider, at Mr. Massey's Organ Factory, Pembroke-street. The organ has been built under the superintendence of Mr. J. Lloyd Parry, organist of St. Matthew's Church, Scotland-road, for a cathedral in South America. There was a large and appreciative audience; and the beauties of the instrument were displayed to great advantage by the performer. The Philharmonic Society gave its 10th subscription concert on the 30th November. The solo performers were Madlle. Natalie Carola and Signor Piatti. The principal orchestral work was Mendelssohn's Italian symphony; Meyerbeer's characteristic overture to *Struensee* was also played with much spirit. Madlle. Carola has made very decided progress since her last appearance at these concerts, and she gave a well-chosen selection of songs. Signor Piatti's concertos were, as they always are, exquisitely played. In the first, the Adagio and Andante from Romberg's *Concerto Suisse*, the delicate and refined accompaniment of the orchestra must be commended. The second violoncello solo was a Sonata in A, by Bocherini, in which Mr. Benedetti's piano-forte accompaniment was a decided feature. This piece, being encored, was replaced by an effective transcription of Schubert's *Ave Maria*, which also gave much satisfaction to the audience. The Eleventh Subscription Concert of the Philharmonic Society took place on the 14th ult.; the principal artists being Madame Lemmens-Sherrington, Madame Patey, Mr. Montem Smith and Mr. Patey. The first part of the concert was devoted to the performance of J. F. Barnett's *Ancient Mariners*. The second part was miscellaneous; the only instrumental work being the overture to *William Tell* (which was encored) and Onslow's overture to *Le Colporteur*. Amongst the most effective songs were "She never told her love" (excellently sung by Madame Patey and encored) and Mr. Montem Smith's "Would you gain the tender creature," from *Acis and Galatea*, which was given with the most refined expression. On Saturday evening, the 18th ult., a performance of Handel's *Messiah* took place at the Liverpool Institute, Mount-street, by the "Società Armonica." The concert was given in aid of that admirable institution the Liverpool Children's Infirmary; and it is gratifying to record that the attendance was very numerous. The solos were well rendered by Miss Monkhouse, Miss Fanny Armstrong, Mr. C. W. Robinson and Mr. T. J. Hughes. The band and chorus were highly efficient; and in every respect the performance was thoroughly satisfactory. On Wednesday, the 22nd ult., the Philharmonic Society gave the first of a series of Classical Concerts on the plan of the London "Monday Popular Concerts." The executants were Madame Norman-Néruda, Herr L. Ries, Mr. Zerbin, and Signor Piatti. From the impassioned character of Madame Norman-Néruda's solo playing. It was naturally a source of some anxiety as to how far she would be able to blend her own style with that of other performers, but the rich and delicate ensemble of the trio and quartets of the evening most effectually removed all fears on the subject. Mr. Santley was the vocalist, and gave a quaint and beautiful song, by Scarlatti, "O cee sa di piegarimi." Schubert's "Erl King," and some old English songs, which were vehemently encored. Madlle. Constance Skiwa played on the piano-forte, with much brilliancy, a Polonaise by Chopin.

The concerted pieces were the stringed quartet of Mozart, in C major (one of those dedicated to Haydn); Beethoven's Serenade Trio, in D major, Op. 8, for violin, viola, and violoncello; and Mendelssohn's quartet for strings, No. 1, Op. 44. Madame Norman-Néruda also gave Beethoven's Romance in G major, No. 1, Op. 46, for violin, with piano-forte accompaniment.

LUTON.—A Promenade Concert was given in the large Plait Hall on the 30th November, before a crowded audience. The band played some well arranged selections, and Madlle. Liebart sang with much success Allen's "Beware," and Bishop's "Bil me discourse." Mr. Orlando Christian was warmly applauded in "The Vagabond," and "Stirrup Cup," and obtained a very decided encore for "The Village Blacksmith." Mr. A. Wellah was also very effective in his songs. Mr. Charles Inwards was accompanist.

MANCHESTER.—The Sunday Evening Sacred Concerts, given at the Royal Amphitheatre, Bridge-street, have been exceedingly well attended, the audience, on the occasion of Madame Rudersdorff's engagement, numbering about 3,000. The band and chorus are highly efficient; and some of the best standard Oratorios have been given during the concerts which have already taken place. Amongst the principal vocalists who have appeared at these entertainments besides Madame Rudersdorff, we may mention Miss Anna Hiles, Miss Berry-Greening, Miss Rosenthal, Mr. Henry Phillips, Mr. Allen, &c. The Cheetham Glee and Choral Union gave the second concert of the season on the 20th ult. The first part of the programme consisted of selections from the *Mosiah*. The professional vocalists were Miss Clelland, Mrs. Davis, and Miss Tomlinson. The second part comprised several well-selected part-songs and vocal solos. Mr. Henry Walker conducted and accompanied.

MARLBOROUGH.—On Monday evening, the 6th ult., a very excellent concert was given by Mr. W. S. Bambridge, the talented organist of Marlborough College. The programme was a thoroughly classical one, and reflected the highest credit upon the taste of the concert-giver. Amongst the most successful instrumental pieces were a trio by Beethoven, for piano-forte, violin, and violoncello, three movements from Schubert's Piano-forte Sonata in B flat major (op. 140), and Mozart's Sonata in D major, for two piano-fortes. In all these compositions Mr. Bambridge proved himself an able and thoroughly efficient classical pianist, whilst in some lighter music he also displayed the most facile executive powers. In the instrumental department Mr. Bambridge was assisted by Mr. J. W. Gunniss (violin), Mr. W. H. Aylward (violinello), and Mr. G. E. Bambridge (piano-forte). The vocalists were Miss E. Cole, Mr. Vernon Rigby, and the English Glee Union. The concert was fully and fashionably attended. The Amateur Concert given at Marlborough College on the 14th ult., was attended by most of the leading families, and proved in every respect a decided success. Contrary to usual custom, the first part was secular and the second sacred. Much talent was exhibited on the occasion, Mrs. Thomas, Miss Iveson, Miss Geraldine Fitzgerald, and Mrs. Reginald Smith, creating a marked effect in all their solos. The proceeds of the performance were given to the Marlborough College Chapel Improvement Fund. Mr. Bambridge conducted with his usual ability. The concert at Marlborough College, which annually commences the week preceding Christmas, was this year unusually good. The orchestra was thoroughly efficient. The first chorus "Welcome" (music by the choir-master and conductor, Mr. Bambridge), was sung with much spirit; and all the choral and vocal pieces were received with warm applause. Amongst the instrumental solos were the piano-forte Impromptu, op. 29 (Chopin), by Mr. Bambridge, and Mendelssohn's "Andante and Rondo Capriccioso," well played by Master Rogers, a boy only twelve years of age.

MERTHYR.—On the 25th November, a very excellent concert was given by Mr. Lawrence at the Drill Hall. The performance was exclusively a vocal one; and the selection afforded the utmost pleasure to a large audience. Madame Boddas-Pyke gave several songs with her usual success, and Madlle. Zuliani, Miss Jocelyn, Mr. Beverley and Herr Deck were also most favourably received in all their vocal solos. Amongst the most prominent pieces we may mention a duet, "Oh happy hour," from the opera of *Caroline*, composed by Mr. Lawrence, which was given by Madlle. Zuliani and Mr. Beverley with much effect. Mr. Lawrence presided most ably at the piano-forte during the greater part of the evening.

MITCHELL, ONTARIO, CANADA.—On Friday, November 12th, a concert was given in Trinity Church as a farewell to Mrs. Elyea, the late organist, who is leaving Canada, much to the regret of both the congregation and choir. The choruses comprised the "Gloria in Excelsis," from Mozart's *Twelfth Mass*; "The marvellous work" from Haydn's *Creation* (solos by Mrs. Williams); Ebdon's "Nunc dimittis," in C, &c., besides several anthems. The following solos were also sung with well-merited approval: "I know that my Redeemer liveth" (Mrs. Bockus); "Thou didst not leave his soul in hell," (Mrs. Service); Tenyson's "Too late" (Mrs. Hornbrook); and "Nazareth" (Mrs. Whitehead). The concert concluded with a Farewell piece, composed for the occasion by H. S. Young, a member of the choir, which produced a marked effect, and elicited universal admiration.

NEWPORT, MONMOUTH.—On Monday, the 29th November, at the Town-hall, under the patronage of the Mayor, T. Beynon, Esq., Miss Annie Finch gave a complimentary benefit concert. Miss Finch is a young lady of considerable repute as a vocalist, and is a great favourite for the readiness with which she ever renders

her services gratuitously when requested. The programme was of a miscellaneous character, and was throughout exceedingly well rendered. The vocalists, all of whom are well known to Newport audiences, were Miss Adela Dowle, Mrs. Robshaw, Miss Annie Finch; Master B. Edwards; Messrs. Witts, Robshaw, Elliott, Townsend, and Alonzo Townsend; accompanists, Miss Pritchard and Mr. Valentine Charles. In the course of the evening Miss Finch sang with much taste a new song "Hidden love," (the composition of Mr. V. Charles, organist of Christ Church), which was greatly admired.

NEWPORT (SALOP).—Mr. J. G. Hughes' concert took place in the Assembly Rooms, on the 30th November, under distinguished patronage. Miss Clelland and Mr. Carlos Lovatt were the principal vocalists, Mr. Dunning, solo violinist, and Mr. Smart, pianist. The Malins' Glee Union gave a good selection of glees. Amongst the most effective pieces were the duets, Haydn's "Gracful Consort," and Smart's "When the wind blows in from the sea" (given by Miss Clelland and Mr. Lovatt); and "The Sisters of the sea," and the "Tar's Song," by the Malins Glee singers. A violin solo, well played by Mr. Dunning, was encored.

NORTH CADBURY.—The second of a series of musical and literary entertainments was given on Tuesday evening, November 30th, in the National School-room, before a crowded audience. The instrumental portion of the performance was entrusted to Mr. E. R. Hayter (violin), Mr. T. Pitman (viola), Mr. Cox, senr. (violinello), Mr. Arthur (pianoforte), and Mr. Cox, jun. (harmonium), all of whom acquitted themselves in a highly creditable manner.

OLDHAM.—Under the auspices of the Oldham Church Institute, Haydn's Oratorio, *The Creation*, was given on the 6th ult., by the members of the Borough Choral Society, in St. Peter's School-room, Union-street. The solo vocalists were Miss Clelland, Mr. Tanner, and Mr. Clifton. Miss Clelland's singing was greatly admired, especially in the air, "With verdure clad," which she gave with much purity and feeling. Mr. J. Bodden was leader, and Mr. J. Wilkinson, conductor.

OSSETT (YORKSHIRE).—The most successful concert ever given by the Choral Society took place on the evening of the 13th ult. The work selected was Mendelssohn's *Elijah*, which was performed under the direction of Mr. J. W. Dean, with a band and chorus of eighty performers. The principal vocalists were Miss Amy Empsall, Mrs. Quincey-Nalton, Mr. Sutcliffe, and Mr. Joseph Clifton; Mrs. Lofthouse and Mr. Ellis lending valuable assistance in the concerted music. Miss Empsall gave much satisfaction; and Mr. Clifton was highly effective in the part of "Elijah."

OXFORD.—The annual performance of Handel's *Messiah* by the Oxford Choral Society took place in the Corn Exchange on the 2nd ult. The professional vocalists engaged were Messrs. Large and Hunt (of the St. George's Chapel Royal, Windsor), Mr. Percy Sinkins (of Christ Church) and Mr. R. Alder, all of whom gave the exacting solos allotted to them with excellent taste and feeling. They were ably assisted by several lady amateurs, who were also highly effective in the solo music, and received warm applause. The choruses were generally sung with much steadiness and precision. The band was small, but efficient; and Mr. Allchin conducted with much skill and judgment.

PRESTON.—On the 23rd ult., an excellent performance of the *Messiah* took place at the Guildhall, before a large audience. The Oratorio was given under the auspices of the Choir of the Parish Church, and the orchestra was in every respect thoroughly efficient. The principal vocalists were Miss Elam, Miss Heywood, Mr. Grime, and Mr. Hilton, all of whom proved themselves fully equal to the music allotted to them. The choruses were well given throughout. The Rev. J. Eckersley conducted most ably, and Mr. Greaves presided at the Harmonium.

SALTASH.—On the 13th ult., a concert of vocal and instrumental music was given in the Town Hall, by Mrs. Kerley (organist of St. Andrew's Chapel, Plymouth), assisted by members of the choir. The pianoforte solos by Mrs. Kerley were played with good effect and were loudly applauded, and the concert was in every respect thoroughly successful.

SCARBOROUGH.—On the 21st ult. a successful performance of the *Messiah* was given at the Spa, the orchestra consisting of a number of amateurs resident in the town (assisted by a few professional players) and the vocalists comprising the choral body known as the Scarborough Choral Union. The principal singers were Miss Marie Thompson, Miss Newbound, Mr. Moulding and Mr. Charlesworth, all of whom must be warmly congratulated upon the manner in which they interpreted the solo music entrusted to them. The orchestra was efficiently led by Mr. Shaw, and Mr. Naylor, Mus. Bac., was an able conductor.

SHEFFIELD.—Mr. Crowther Alwyn, a young artist who has already made his name at the performances of the Royal Academy of Music, London, gave a concert at the Music Hall on the 26th November, under the most distinguished patronage. Mr. Alwyn proved himself on this occasion not only a thoroughly conscientious pianist of the true school, but a composer of no ordinary pretension, his Capriccio in F minor possessing a merit far above the ordinary run of students' compositions. The programme included Haydn's Quartett in D minor for two violins, viola and violinello, and Mendelssohn's Quartett in B minor, for pianoforte, violin, viola, and violinello, in the latter of which Mr. Alwyn admirably sustained the pianoforte part. He was assisted by Messrs. Hill and

Phillips (violins), Folkes (viola), and Aylward (violinello). Miss Robertine Henderson was the vocalist.

SHERBORNE, DORSET.—The Amateur Orchestral Guild (a national Society, whose object is the organisation of advanced amateur executants for the performance of the orchestral classics) held its sixth meeting on the 23rd and 24th of November, when two very successful concerts were given in aid of the funds of the Yeatman Hospital. Miss Tennant, a talented amateur vocalist, sang, with orchestral accompaniment, Weber's scenes, "Before my eyes behold him," and "Ocean, thou mighty monster;" Mendelssohn's "Infelice," and a cavatina by Verdi. The band played Beethoven's "Pastoral Symphony," Haydn's "Oxford Symphony," and several overtures. Special mention must be made of a new overture by Dr. Haking (the Director of the Guild), and Beethoven's violin concerto, which was well played by Mr. Burnett. The room was crowded. The Sherborne Philharmonic Society opened the season with a concert on Monday evening, the 13th ult., before a numerous and attentive audience. The first part consisted of Handel's *Alexander's Feast*, with full orchestral accompaniments. The soprano solos were well sung by Miss Baumann; and Mrs. Goldsmith's voice was heard to advantage in "Behold Darius," which was rapturously applauded. The tenor solos were taken by Mr. Kearton, lay vicar of Wells Cathedral, who possesses a very good voice. The choruses were given with great precision, especially "Let old Timotheus," and much credit is due to the talented conductor, E. Herbert, Esq., Mus. Bac., Oxon, for his exertions on behalf of the Society. The second part was miscellaneous, and contained an effective vocal and instrumental selection.

SOUTHAMPTON.—Mr. Ellis Roberts gave a concert at the Polytechnic Institution on the 4th ult., assisted by Miss Ellen Glanville, and Miss Adelaide Newton. Miss Glanville was very successful in "Tis the harp in the air," accompanied by Mr. Ellis Roberts.

SOUTH NORWOOD.—The Musical Society gave a performance of the *Messiah* on Monday, the 20th ult., with Mrs. Leete, Miss Comley, Mrs. Bennett, Mr. Phillips, and Mr. H. Bell for principal vocalists. The singing was extremely good throughout. Miss Comley made her first appearance at these concerts, and exhibited, with some nervousness, a contralto voice of much power. The execution of the choruses deserves especial notice for extreme accuracy and spirit. The concert was conducted by Mr. W. J. Westbrook, and Mr. J. S. Bates accompanied.

ST. ALBANS.—A Concert was given in the Assembly Rooms, on the 27th November, in aid of the Cricket club. Artists, Miss Ellen Glanville, Mr. J. C. Morris, Mr. Frank Thornton, &c. Miss Glanville was encored in both her songs, and also in the duet with Mr. Frank Thornton.

STRATFORD, ESSEX.—The West Ham Philharmonic Society gave the first concert this season in the Artillery Hall, on the 17th ult. The first part comprised a Christmas selection from the *Messiah*. The professional assistance of Miss Kate Frankford (soprano) and Miss Flora Lamb (contralto) was secured, the tenor and bass solos being taken by Mr. Colson Phillips and Mr. Atherton Latta, who well sustained the reputation they have already gained in connection with this Society. The second part of the concert was devoted to part-songs, ballads, &c., all of which were well given by members of the Society. Mr. T. W. Horn presided at the Harmonium, Mr. F. Kitson at the Piano, and Mr. J. S. Bates conducted.

TAVISTOCK.—The second anniversary service was held at new Church, on Thursday evening, Nov. 25th, before a large congregation. The *Cantate* and *Deus* were sung to Jackson in F, and the anthem was "O, how amiable are Thy dwellings" (Richardson). During the service, also, the hymns, "Sometimes a light surprises" (Haydn), "Head of the Church triumphant" (St. Andrew), and "Sun of my Soul" (Hursley) were sung. The "Dona Nobis," from Haydn's *First Mass*, and the "Hallelujah" chorus, from the *Messiah*, were performed as opening and concluding voluntaries by Mrs. G. N. Partridge, the organist of the church. The collection in aid of the general expenses amounted to upwards of £10.

TIVERTON.—The special services in connection with the opening of the reconstructed organ at St. Peter's Church, were largely attended both by clergy and laity. Mr. S. Reay, organist and Song-school master of Newark-upon-Trent, presided at the instrument. The musical portion of the service (which was well rendered) included Travers's anthem, "Ascribe unto the Lord," "Te Deum," and "Jubilate," Reay's Service in F, Psalm 5, to a tune by W. T. Best, &c., and the concluding voluntary was Mendelssohn's War March of the Priests, from *Athalie*. In the afternoon Mr. Reay gave an excellent recital of organ music, in which the capabilities of the instrument were well displayed. It is but fair to say that Mr. Willis (to whom the task of reconstructing the organ has been entrusted) has fully and most liberally carried out his contract.

TUNBRIDGE WELLS.—On the 30th November, at the Royal Sussex Assembly Room (in connection with the Tunbridge Wells Literary, Scientific, and Useful Knowledge Society) a selection of popular readings was given, interspersed with vocal and instrumental music. The Rev. George Hone-Goldney, President of the Society, occupied the chair. The principal vocalists were Miss Charlotte Knight, Miss Knight, Mr. G. Wood, Mr. W. C. Gough, and Master Gough, all of whom were highly successful. Several ladies and gentlemen, residents of Tunbridge Wells, assisted in the choruses. The room was well attended.

WALSALL.—The Choral Union, which has been in active practice for nearly three years, gave the third concert on Monday, the 29th November. The programme was divided into sacred and secular, the first part comprising selections from *Judas Maccabæus*, and the second, Songs and Glee. The performers numbered seventy, band and chorus, assisted by Mr. Bywater (tenor) and Mrs. Myers (soprano). Mr. Harrison (a *débutant*) displayed a bass voice of much power, and created a most favourable impression in all his solos. The concert was in every respect a success.

WARRINGTON.—The Musical Society of this town gave the first concert of the season on the 23rd November, the solo vocalists being Miss Clelland, of Manchester, Mr. Moulding, of York, and Mr. Clifton, of Oldham; Organist, Mr. H. Walker, of the Free Trade Hall, Manchester; Conductor, H. Hill, Mus. Doc., Oxon. The choruses were uniformly well sung by about 150 members of the Society. The principal vocalists were highly efficient. Mr. Walker accompanied the songs with much taste; and his playing formed a decided feature in the performance.

WATFORD.—The Harmonic Society commenced the present season with a concert in the Corn Exchange, on Thursday, November 25th, the Oratorio chosen for performance being *Judas Maccabæus*. The principal vocalists were Miss Maria Langley, Mr. George Platt, and Mr. H. Bell. The band, though small, was highly efficient. The following choruses were excellently given, "O Father!" "Lead on!" "Sion now her head shall raise;" and "We never will bow down." Mr. Platt made a successful first appearance at the Society's Concerts; and Miss Langley and Mr. Bell also sang with much effect. Mr. Bell conducted with his usual ability. We understand that *Elijah* will be given at the next concert.

WESTON-SUPER-MARE.—The first "open night" of the Philharmonic Society for the present season took place at the Assembly Rooms on Tuesday, the 21st ult. Mendelssohn's Oratorio, *St. Paul*, was the work selected for performance; and on the whole, considering that all the soloists were amateurs, it was given very creditably. The overture and accompaniments were played on two grand pianofortes and harmonium, the music for the last-named instrument being arranged for the occasion by Mr. Arthur E. Dyer, the conductor, to whom infinite credit is due for the manner in which the members of the choir acquitted themselves.

WRAGBY, LINCOLNSHIRE.—On the 30th November, the members of the Amateur Society, with their vicar, the Rev. W. H. Marshall, presented Mr. Barraclough, lay vicar of Lincoln, with a very handsome black and green marble time-piece, bearing the following inscription: "Presented to Mr. Barraclough by members of the Wragby Choral Society, in acknowledgment of the attention and liberality shown by him as their conductor, November 30th, 1869."

YORK.—A highly successful concert was given on Wednesday, the 13th ult., in the Festival Concert Hall. The *Messiah* was performed in a manner which has not been heard in the provinces for years. The principal artists were Madame Lemmens-Sherrington, Miss Sherrington, Miss Jessie Meenan, Mr. Nelson Varley and Herr Anzalyd. Mr. R. Burton's efficient chorus, assisted by the York Cathedral choir, and other local talent, gave the choruses with the utmost effect. The room was crowded. The band was complete, and Mr. R. Burton (Leeds) filled the office of conductor.

ORGAN APPOINTMENTS.—Mr W. H. Smart, Organist and Choirmaster, to St. Matthew's, Newington.—Mr. R. Taylor, late of St. Patrick's Church, to "The College," Brighton.—Mr. T. H. Torrington, late Organist of the Great St. James Street Wesleyan Church, Montreal, to King's Chapel, Boston.

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